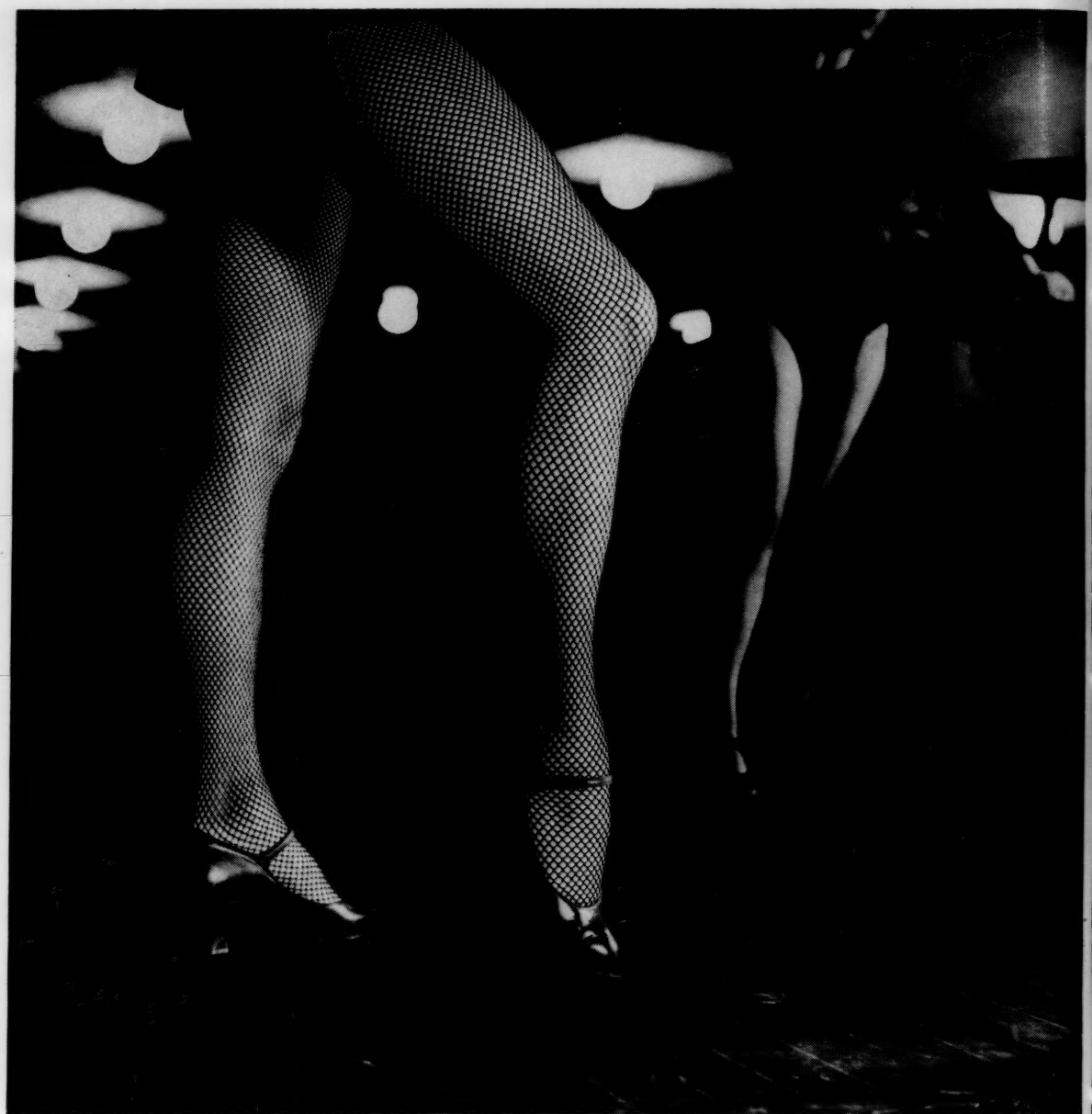
DANCEMAGAZINE

FEBRUARY 1961 60 CENTS

SPECIAL SECTION: DIRECTORY OF DANCE STUDY AVAILABLE IN U.S. COLLEGES

Mr. and Mrs. team, DEEDEE WOOD & MARC BREAUX, makes Broadway choreography debut in "Do Re Mi"

ity of New Hamp
Libra



Photographed at the Radio City Music Hall

72 of the most famous dancing feet in the world . . . at New York City's Radio City Music Hall. Here, daily, 36 Rockettes trained to clock-work precision, in precision-designed Capezios, create an enchanted world of flawless timing and grace. Their Capezio "Footlight" shoes-for-motion are constructed on a ballet last to give hard-dancing feet the utmost in lightweight comfort and support. For Capezio, the dancer's cobbler since 1887, all the world's a dance stage . . . for **you,** all Capezios are created with a knowing and a loving care!

Capezio®
THE DANCER'S COBBLER SINCE 1887

FREE! 1961 Catalog showing all Capezio dance footwear and accessories. For your copy send to DEPT. DM261, Capezio, 1612 Broadway, New York City 19.

NEW YORK • BOSTON • CHICAGO • LOS ANGELES • HOLLYWOOD • SAN FRANCISCO • SAN MATEO • MONTREAL • TORONTO • OTTAWA

PRESSTIME NEWS

MR. B HAS A DRINK

George Balanchine, invited to the White House by Mrs. Kennedy, was one of the 1st official guests of the new administration. Mr. B and the 1st Lady spent a cocktail hour together . . . NYC Ballet's spring season is Mar. 14 to April 9, with a "Salute to Spring" perf. on the 42nd St. Library steps on April 26.

NOTES FROM THE ROAD

American Ballet Theatre reportedly doing good business on the road . . . **Fern MacLarnon** stepped from the corps to dance a lead in the new Brubeck jazz piece, while in Boston, her home town, and scored a personal triumph . . . **Royes Fernandez** and **Maria Tallchief** premiered the new "Grand Pas-Glazounov" in Cleveland on Jan. 28. **Enrique Martinez** has been appointed assistant to ballet-master, **Fernand Nault.**

DELINQUENTS TO HOLY LAND!

"West Side Story," with a revised cast supervised by **Jerome Robbins,** left Jan. 25 for Tel-Aviv where they will rehearse 3 weeks before opening a 5-week engagement. Run may possibly be extended in that city or move on to Haifa. **Don Grilley** as Tony, **Jan Canada,** as Maria, **Yvonne Othan** as Anita, **Jay Norman** as Bernardo, **Grover Dale** as Big Deal, **Tom Hasson** as Rif, **Marlene Dell** as Anybodys, **Alan Johnson** as Arab, **George Liker** as Action, and **Michael Bennett** as Baby John head the cast. Co. members are: **Michael Stewart, Dick Corrigan, Ted Gunther, Albert Ottenheimer, Warren Brown, Lowell Hardin, Ed Dutton, Sal Angelica, Marc Scott, Jaime Rogers, Connie Greco, Shelley Chaplin, Audrey Hays, Sandy Loeds, Jerry Norman, Carlos Carrion, Marilyn Cooper, Stan Papich, Wakefield Poole, Barbara Richman, Adriane Rogers, Caeser Tamborino, Bob Avian, Lou Santiago, Robert Keith, Gloria Higdon, Bonnie Brody and Don Heller.**

IN THE NEWS

Big spring dance event will be the return engagement of the **Moiseyev Dance Co.,** which S. Hurok brings to the Metropolitan Opera April 18.

At the end of a 20-week tour of 26 cities in U.S. and Canada, the Royal Ballet gave 2 perfs. of "Giselle" at the Met. before leaving for London. On the afternoon of Jan. 29 **Svetlana Beriosova** made her debut in the title role with **Donald MacLeary** as Albrecht. The eve. perf. featured **Margot Fonteyn & Michael Somes.**

Following holiday season success at the Plaza Hotel's Persian Room, **Roberto Iglesias & Co.** scheduled for Jan. 29 appearance on Ed Sullivan Show. The troupe opens at Miami's Coconut Grove Feb. 7, then proceeds to Nassau.

Pauline Koner off to Europe for several months, including a visit to Rome from Feb. 15 to Mar. 15 where she will teach and choreograph a new work for the Academia Nacionale di Danza. Travelling with her as demonstrator is **Juliet Waung.**

Jeff Duncan left for Mexico Jan. 31 to choreograph, dance & teach at the Teatro de Bellas Artes . . . **Adam Darius** left for Stockholm Jan. 17 to choreograph and dance on TV . . . **Jean-Leon Destine,** on extended visit to Haiti, will act as Tech. Dir. for the Haitian Nat'l Folkorique Troupe and negotiate for the co.'s U.S. tour. He will also appear in a movie being filmed in Haiti . . . **Birgit Culberg** will go to London's Festival Ballet from July to Sept. to work on new ballet.

John Cranko appointed ballet-master of the Stuttgart State Opera, replacing **Nicholas Beriosoff** who is again ballet-master of the Cuevas Co . . . **American Festival Ballet** opens its '61 season Mar. 9 in France.

Alicia Alonso & Co. tours Poland, East Germany, China & North Korea before returning to Cuba in Mar. She left Russia in Dec. after success that included a medal given to her by artists of the Bolshoi Theatre. **Leon Fokine** ballet-master, **Gloria Fokine** regisseuse, **Alberto Alonso** choreo. & **Fernando Alonso** are with the co.

The USSR Ministry of Culture & Covent Garden Musical Productions of London have joined in a deal to produce a full-length color film of "The Nutcracker." **Galina Ulanova** is slated to supervise ballet sequences to be danced by the Bolshoi Ballet & children from the Choreographic School. Leading ballerina will be **Ekaterina Maximova,** Ulanova's 20-yr-old protegee.

TELEVISION TOPICS

If you missed it before, here's another chance. The smash hit **Fred Astaire** show, seen last Sept. 28, will be repeated Feb. 20, 8:30—9:30 PM EST on NBC . . . Dance items coming up on the Bell Telephone Hour, NBC-TV, 9-10 PM EST: Feb. 3 & Feb. 14 **Carol Lawrence & Kelly Brown; Roberto Iglesias,** Mar. 3 . . . **Juliet Prowse** and the **Hermes Pan Dancers** featured on NBC-TV's "Remember How Great" program starring Jack Benny Feb. 9, 8:30—9:30 PM EST.

On the Jan. 1 "Omnibus" program about Lincoln Center (NBC-TV), emcee Alistair Cooke said that "it wasn't official," but it was likely that the **NYC Ballet** would be the dance co. for the Center's Theatre for Dance and Operetta . . . **Labanotation** got a big boost on the Jan. 18 Perry Como Show on NBC. Demonstrating was no less an ethusiast than **Gwen Verdon.**

DANILOVA & FRANKLIN

At the suggestion of **George Balanchine, Alexandra Danilova,** and **Frederic Franklin** are responsible for the staging of "Coppelia," Balanchine's "Swan Lake" and "Bouree Fantasque" at La Scala Opera Ballet. Mme. Danilova spent 2 1/2 weeks in Milan in early Jan. working on the first of these for a production for which she also made costume and decor suggestions. She returned in time to prepare "An Evening with Alexandra Danilova, demonstrated lecture program which includes **Wilma Curley** and **Richard France,** for its Feb. 15 debut at the Four Arts Playhouse, Palm Beach, Fla.

Mr. Franklin temporarily left his Washington Ballet activities to fly to Milan after Danilova's return to finish some Coppelia details and stage the Balanchine works. Mme. Danilova reports enthusiastically upon the beauty of La Scala, excellent cooperation, high standards of dancing, was particularly impressed by **Carla Fracci.**

BROADWAY AND OFF-BROADWAY

Equity's long harangue with the League of New York Theatres re a contractural "Extraordinary Risk" clause has at last reached finalization; effective June 1960, payment for "extraordinary risk" is $10 over and above dancer's weekly salary — subject to arbitration if contested by mgt.

Theatrical Interests Plan, a producing-investing combine, has plans for a musical based on **Agnes deMille's** best-selling autobiography, "Dance to the Piper." Miss deMille may choreograph or direct.

Off-B'way revival of "Ballet Ballads" fared medium with the Manhattan critics, all of them raving about the dancing of **Carmen de Lavallade.** However, high costs and miserably cold and snowy weather threatened the run. On Jan. 23 a new "angel" came forward with fresh money. The "angel" was the cast itself, which dug up $2,375, thus assuring at least a week more, possible indefinite run. **John Smolko** replaced Glen Tetley as Willie-The-Weeper. Tetley, suffering a back sprain is also temporarily out of Ballet Theatre tour.

Alvin Ailey appears in his 1st dramatic role in new off-B'way prod. of "Call Me By My Right Name," opening Feb. 1 at 1 Sheridan Square . . . **Bhaskar** will choreograph and be featured dancer in Rabindranath Tagore's "The King of the Dark Chamber," to open Feb. 12 at the John Hus Theatre . . . The Tagore Centenary Committee is sponsoring a concert by **Hadassah,** titled "India, A Dancer's Pilgramage," Mar. 15, 92 St. "Y".

Nala Najan & Co. makes concert debut at 92 St. "Y". Feb. 12. in "Dance Rhythms of India." **Shrimati Gina** will appear as guest artist . . . Dance comedians **Mata & Hari,** back from 2 months in So. Africa, open their revue, "Two for Fun," Feb. 7 at the Madison Ave. Playhouse . . . **Aileen Passloff & Co.** performs Sun., Feb. 5 at Fashion Institute of Technology . . . **Midi Garth,** with **Betsy Rasunny** and **Linda Stallman,** will present a concert Mar. 11 at Hunter.

Bill Skipper choreographed and was featured dancer in revue, "Skipper's Auditions," or "20 Acts to Grind," as it was sub-titled. Show scheduled to run Jan. 21-29 at the Eleanor Gould Theatre, 169 Allen St . . . **Pilgrim Productions** present "Hansel & Gretel" at Town Hall each Sat. at 11 A.M. during Feb.

The Theatre of the Henry St. Playhouse was renovated and redecorated prior to the debut of **Alwin Nikolais'** full-length "Nimbus," which runs 3 week-ends beginning Jan. 27 . . . **Contemporary Dancers** held Jan. 22 audition for next concert which will be 1st try at using central idea for the entire program. They also hope to present a young people's concert in the spring. Interested dancers should contact **Marian Scott.** CL 2-8187.

Eleo Pomare & Co. perform Sun., Feb. 5 at the Kaufmann Concert Hall. Program will include 2 new works . . . **Fred Berk** will stage 10th annual Israel Dance Festival at Hunter College, Sun., Feb. 5 . . . On Jan. 15 **Shirley Broughton** started a series of 5 o'clock informal lectures at her West 21st St. studio. To be continued every third Sun.

The New Year started with a rush for NYC Ballet's **Edward Villella.** On the aft. of Jan. 1 he danced on TV's "Omnibus" in excerpts from "Figure in the Carpet," that eve. in "Music for A New Year's Night — Class of '61." On Jan. 2 at City Center he gave his 1st perf. as the Cavalier in "The Nutcracker," partnering **Patricia MacBride** as Sugar Plum Fairy.

Amun Ram was consultant-choreographer for a prod. of "The King and I," which played for 2 weeks in Dec. at Benedictine Academy, Elizabeth, NJ . . . **Westchester County's Dance in Education Fund, Steffi Nossen,** executive dir., received a grant of $250 from the Capezio Foundation . . . **Babatunde Olatunji** and his co. of African dancers & drummers appeared at NYC's Apollo Jan. 20-26. Olatunji also provided special music for ABC-TV's Jan. 22 "Close-Up" which featured a probe into communist drive in Africa.

Nila Amparo & Luis Olivares made their supper club debut last month at La Zambra in NYC.

The highly regarded series of records for accompaniment of technique classes and performance by the late composer-pianist, **Freda Miller,** are again available. Info: Freda Miller Records, Dept. D, Box 383, Northport, NY.

COAST TO COAST

Another college, the **University of Oklahoma,** at Norman, has added ballet to its curriculum. Beginning in Jan., **Yvonne Chouteau** and her husband, **Miguel Terekhov,** former **Ballet Russe** soloists, became artists-in residence at the university and have begun teaching introductory and intermediate classes. The pair are also opening a studio in Oklahoma City and plan guest perfs. in the Midwest.

Royes Fernandez' recent appearance in New Orleans with **Maria Tallchief** marked his 1st perf. in his home city in 7 years. It was a triumphant return, complete with presentation by the Mayor of a Key to the City and a certificate of Merit . . . Before starting on their tour as stars of the **Zachary Solov Ballet Ensemble, Irina Borowska & Michael Maule** were guest artists in "The Nutcracker" in prod. staged by **William Christensen,** head of U. of Utah Ballet Dept. They appeared in Salt Lake City, Ogden and Idaho Falls.

The Allegro American Ballet of Chicago winds up a tour of 15 cities in Mich., Ill. and Wisc. Feb. 5 in Milwaukee. Repertoire includes 2 new works: "Boy Blue" by **William Sturges,** and "Oh, So Serious!" by **Robert Lunnon.** Co.'s ballerina is **Doreen Tempest . . . Catherine Horn & Howard Sayette** of Met. Opera Ballet dance the "Swan Lake" pas de deux Feb. 16 at the Phila. Academy of Music with the Phila. Orch. in a program to benefit the orchestra's pension fund.

Francisca Aquino, Philippine folk dance autority, visits the USA for 6 mos. beginning Mar. 1 under sponsorship of Int'l Recreation Ass'n and Folk Dance House. Mrs. Aquino will conduct workshops throughout the country and visit summer folk dance camps. Schedule info: Int'l Recreation Ass'n., 345 E. 46, NYC 17.

San Francisco Contemporary Dancers' prod. of "A Streetcar Named Desire," scheduled for premiere Jan. 26-28 at the co's theatre in SF, features **Jean Mathis** as Blanche, **James Croshaw** as Stanley, **Diana Russell** as Stella, **Kirk Michaels** as Mitch. Choreography is by **J. Marks** to an original Pete Rugolo score.

Don Sky and **Luigi** back in NYC from Fla. Sky, who accompanied Luigi as asst. choreo. for show at Saxony Hotel, picked up show of his own, presenting "A Tribute to Al Jolson" at Miami Beach's Montmartre Hotel during holiday season . . . Another dance man has gone on to bigger success as a movie director. **Jack Donohue** will be at the megaphone (or whatever they use nowadays) for Walt Disney's prod. of Victor Herbert's "Babes in Toyland."

The Jean Erdman Theatre of Dance starts its trans-continental tour in Feb. travelling to such far-flung spots as Long Beach, Cal. and Bangor, Maine. Co., with **Mark Ryder** as guest artist, includes **Karen Geiger, Jessica Nooney & Penelope Shaw. . .**

The Theatre Dancers, featuring **Renate Aubert** and **Bruce King,** gave a series of 12 perf. in grammar schools in the NY-New England area during the mo. of Jan . . . **Todd Bolender** choreographed Stravinsky's "Pulcinella" for **Les Grands Ballets Canadiens'** Jan. 12 TV show on CBC. **Ludmilla Chiriaeff,** founder-director of the co. has added American dancer, **Vincent Warren,** to her co. for the home season, starting Feb. 13 at Her Majesty's Theatre in Montreal.

SCHOOLS AROUND NEW YORK

Nenette Charisse has opened a new studio at 846 7th Ave. Guest teachers will include **Valerie Bettis, Annabelle Lyon & James Starbuck . . .** 27 students of the **Dance Dept. of Juilliard School of Music** appear Feb. 6 in "Sleeping Beauty" excerpts at the Phila. Academy of Music with the Phila. Orch. **Antony Tudor** is directing, with **Fiorella Manuel & Henry Danton** as prod. assts . . . **Pilgrim Productions** moves Feb. 1 to larger studios at 231 W. 54th St. **Mia Slavenska** will head the teaching roster, beginning daily classes for professional and advanced students Feb. 15. **Marie Adair** is teaching ballet for children.

Children' Dept. of the **New Dance Group,** 254 W. 47, gives a studio perf. Feb. 26 by teen-age students. Participating will be the Advanced Ballet Class, dir. by **Celene Keller,** in studies en pointe and pas de deux; the Advanced Modern Class, dir. **Muriel Manings,** in original compositions; and the Production Class, which performs "American Landscape," choreographed by **Billie Kirpich.**

Margaret Wood, Harriett Heins, Judy Lerner, Margo Yanitelli, David Richardson & Linda Beran of the **School of American Ballet** are appearing with the **Andre Eglevsky Civic Ballet Co. . . . Oldyna Dynowska** has re-joined faculty of **Robert Joffrey's American Ballet Center . . . Lynn Laredo** heads the new Creative Modern Dance Dept. for Adults at **Emanu-el Stuyvesant Jewish Community Center** . . . Spring term at **Fowler School of Classical Ballet** begins Feb. 1 . . . **Irine Fokine** presents her group in "Coppelia" mat. & eve. with the No. Jersey Philharmonic Feb. 18 at the Benjamin Franklin Aud. in Ridgewood, NJ . . . **Jake Savage** choreographed and performed in "Dedication" and "American Scenes" Jan. 18 at **NYC School of Education** Aud. Assisting dancers: **Ellen Robbins & Rita Simonds.**

The **Ballet Repertory Dancers,** dir. by **Arthur Mahoney & Thalia Mara,** appear Feb. 18 at the Wayne, NJ, Senior HS, and Feb. 26. at NYC's Fashion Inst. of Technology. Dancers are: **Sonja Bayard, Zelma Bustillo, Jill Douglas, Susan Geier, Ginny Griffee, Marily Lantz, Renata Powers, Jane Rockwell, Marilyn Siskin, Ian Benjamin, Joseph Davis, William Jacobs, George Ramos.** Program includes "Suite Galante," "Suite Romantique," "Bolero" & "Straussiana."

PERSONALS

Our Associate Publisher, **Jean Gordon,** became a grandmother Jan. 8. New arrival is **Mitchell Gordon Stern.** Parents are Manhattan attorney **Robert Stern** and his wife **Niki . . .** Nick Vanoff, Jr., made his debut Jan. 2 in NYC. His father, **Nick Vanoff,** is producer of the Perry Como Show. Mother is dancer-choreographer **Felisa Conde.**

Barbara Tucker, dance partner to Erick Hawkins, was married in NYC Dec. 31 to actor Warren Finnerty.

Harry Pilcer, one-time dance partner of Gaby Deslays and Mistinguette, died Jan. 15 in Cannes at the age of 75.

SUMMER SCHOOLS

The **Royal Winnipeg Ballet** holds its first **Summer School** June 27-Aug. 6. Heading faculty will be co. dir. **Arnold Spohr,** assisted by **Gynne Ashton** and **David Shields.** Ballet course will include RAD, Cecchetti and French methods. There will also be classes in modern, jazz, musical appreciation and choreography.

DANCE MAGAZINE, published monthly by DANCE Magazine, 231 W. 58th St., New York 19, N.Y. Rudolf Orthwine, owner and publisher. Second-class postage at New York, N.Y. Copyright 1961, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U.S.A. Subscription prices: United States and possessions, and Canada 1 year $6.00, two years $11.00, Pan American, 1 year $7.00, two years $12.50; other foreign, 1 year $7.00, two years $12.50. Single copies 60c.

ON TOUR FEB. 10-MAR. 10

American Ballet Theatre: Feb. 11 (mat & eve), St. Paul; 12, Cedar Falls, Iowa; 13, Des Moines; 14, Omaha; 15, Wichita; 17, Independence, Ka.; 18, 19 (mat), Kansas City; 20, Norman, Okla.; 21, Tulsa; 22-23, Dallas; 24, Waco; 26 (mat & eve), 27, Houston; 28, Austin; Mar. 1, Beaumont, Tex.; 2, College Station, Tex.; 4 (mat & eve), Little Rock, Ark.; 5, Fayetteville, Ark.; 6, Memphis; 7, Birmingham; 8, Thomasville, Ga.; 9, Orlando; 10-11, 12 (mat & eve), Miami.

Ballet Russe de Monte Carlo: Feb. 9-11, Miami; 12, Orlando; 13, Sarasota; 14, St. Petersburg; 15, Lake Wales, Fla.; 16, Daytona Beach; 17, Fort Lauderdale; 18, Jacksonville; 19, Albany, Ga.; 21, Charlotte, N. C.; 22, Wilmington, N. C.; 23, Fayettesville, N. C.; 25, Rocky Mount, N. C.; 26, Baltimore; Mar. 3-4, 5 (mat & eve), Detroit; 9, Columbus, O.; 10-11, 12 (mat), Cleveland.

Chicago Opera Ballet: Feb. 11, Glendale, Calif.; 13, Los Angeles; 14, Long Beach; 15, Bakersfield; 16, Taft, Calif.; 17, San Jose; 19, San Francisco; 20-21, Berkeley; 22, Oakland; 23, Visalia, Calif.; 24, Fresno; 27, CoosBay, Ore.; 28, Eugene, Ore.; Mar. 1, Portland; 2, Seattle; 3, Victoria, B.C.; 4, Vancouver; 6, Spokane; 7, Missoula, Mont.; 8, Butte, Mont.; 9-10, Great Falls, Mont.

Robert Joffrey Ballet: Feb. 10, West Palm Beach; 11, Daytona Beach; 13, Ft. Meyers, Fla.; 14, Miami; 15, Miami Beach; 16, Clearwater, Fla.; 17, Albany, Ga.; 18, Pensacola; 20, New Orleans; 21, Hammond, La.; 22, Natchitoches, La.; 23, Vicksburg, Miss.; 24, Montgomery, Ala.; 25, Anniston, Ala.; 27, Chattanooga, Tenn.; 28, Hopkinsville, Ky.; Mar. 2, Springfield, Ill.; 3, Bloomington, Ill.; 4, Waukegen, Ill.; 5, Chicago; 6, Milwaukee; 7, Benton Harbor; 8, Saginaw, Mich.; 10, Dayton, O.

Zachary Solov Ballet Ensemble: Feb. 10, Anaheim, Calif.; 11, San Gabriel, Calif.; 14, Boulder, Colo.; 15, Laramie, Wyo.; 17, Pittsburgh, Ka.; 20, Ames, Iowa; 22, Eau Clair, Wis.; 23, Winona, Minn.; 27-28, Toledo; Mar. 1, Ashland, Ky.; 2, Kent, O.; 5-6, Ithaca, N.Y.; 7, Summit, N.J.; 9-10, Lewisburg, Pa.

Jose Greco & Co.: Feb. 10-11, Houston; 13, Albuquerque; 14, El Paso; 15, Phoenix; 17, Santa Monica; 18, Pasadena; 19 (mat & eve), San Diego; 20, Long Beach; 21-23, Los Angeles; 24, San Francisco; 25, Oakland; 27, Portland; 28, Mar. 1, Vancouver, B.C.; 2-4, Seattle; 7, Salt Lake City; 9, Denver.

National Ballet of Canada: Mar. 6-18, London, Ont.

Myra Kinch & Co.: Feb. 11, Hobbs, N. M.; 14, Durango, Colo.; 18, El Centro, Calif.; 20, Clairemont, Calif.; 21, Riverside, Calif.; 22, El Monte, Calif.; 25, Garden Grove, Calif.; 27, Burbank; Mar. 1, Salinas, Calif.; 2, Hayward, Calif.; 3, Modesto, Calif.; 6, Stockton; 7, Marysville, Calif.; 10, Santa Rosa.

Pilar Gomez & Co.: Feb. 10, Paradise, Calif.; 11, Reno; 13, Auburn, Calif.; 14, Walnut Creek, Calif.; 15, Los Gatos, Calif.; 16, Lompoc, Calif.; 17, Porterville, Calif.; 18, Sunland-Tujunja, Calif.; 19 (mat), Westchester, Calif.; 20, Ventura, Calif.; 21, Corona, Calif.; 22, Brawley, Calif.; 23, Blythe, Calif.; 25, Juarez, Mexico; 27, Kermit, Tex.; 28, Tucumcari, N. M.; Mar. 2, Trinidad, Calif.; 3, Sterling, Colo.; 7, Wilmette, Ill.; 9, Ashland, Ky.

Jose Limon & Co.: Feb. 10, Boone, N. C.; 13, Milledgeville, Ga.; 15, Baton Rouge; 20, Tempe, Ariz.; 21, Santa Barbara; 22, Los Angeles; 23-24, Berkeley; 25, San Francisco; 26, San Jose; 27, Riverside, Calif.; 28, San Diego; Mar. 4, Chikasha, Okla.; 7, Lawrence, Ka.; 9, St. Paul; 10, East Lansing, Mich.

Merce Cunningham & Co.: Feb. 11, DeKalb, Ill.; 14, Lynchburg, Va.; 15, Macon, Ga.; 18, University Park, Pa.; 22, Philadelphia.

Paul Draper: Feb. 14, Hinsdale, Ill.; 16, Rolla, Mo.; 17, Newport, Ark.; 18, Crossett, Ark.; 21, Temple, Tex.; 23, Wharton, Tex.; 26, Blytheville, Ark.; 27, Nashville; Mar. 1, Paris, Ill.; 2, Elgin, Ill.

Andre Eglevsky's Festival Ballet; Feb. 25, Plainview, L. I., N. Y.

The Dance Drama Co. (Emily Frankel): Feb. 10, (mat), Springfield, Mo.; 10, Joplin; 13, Peoria; 14, Eureka, Ill.; Mar. 7 (mat), Upper Montclair, N. J.; 8 (mat), Rutherford, N. J.; 8, Teaneck, N. J.; 10, Buffalo.

Erick Hawkins & Barbara Tucker ("Here & Now with Watchers"): Feb. 15, Wisconsin State Coll., Plattville; 27, George Peabody Coll. for Teachers, Nashville.

Goya & Matteo: Feb. 9, Ames, Iowa; 12, Huron, S. D.; 15, Iron River, Mich.; 18, Carbondale, Ill.; 20, Jacksonville, Tex.; 21, Stuttgart, Ark.; 25, Lexington, Ky.

The Rod Strong Dance Quartette: Feb. 11, Duncan, Okla.; 13, Brownwood, Tex.; 14, Weatherford, Tex.; 17, Gulfport, Miss.; 20, Cocoa, Fla.; 23, Athens, Tenn.; 24, Morristown, Tenn.; 28, Galesburg, Ill.; Mar. 1, Aurora, Ill.; 3, Wausau, Wis.; 6, Aliquippa, Pa.; 7, Latrobe, Pa.; 8, Millersville, Pa.; 10, Martinsville, Pa.

Jose Marques Flamenco Ballet: Mar. 4, Wilmington, O.

Aviv Th. of Dance & Song: Feb. 11, Montreal; 13, North Bellmore, L. I. N.Y.; 14, Toronto; 21, Dayton; 22, Canton, O.; 23, Pittsburgh; 28, New Haven, Conn.; Mar. 6, Teaneck, N. J.; 7, Memphis; 8, St. Louis; 9, Cincinnati.

Joseph Gifford Dance Th.: Feb. 20-21, Winnetka, Ill.; 23, Ohio Univ.; Athens; 25, 27, Wayne State Univ.; Detroit; Mar. 2, State Teachers Coll., St. Cloud, Minn.

Marina Svetlova & Co.: Feb. 12, Detroit; 15, Malden, Mass.; Mar. 8, Ashland, Ky.; 10, Richmond, Va.

Ballet Repertory Dancers: Feb. 18, Wayne, N. J.

Anne Wilson ("The Ballet Story"): Feb. 19, Norton, Mass.; 22, Providence; Mar. 7-8, Iowa City; 10, Louisville.

Fred Berk Dance Co.: Feb. 18, Bayside, N. Y.; 19, Philadelphia.

The Merry-Go-Rounders: Feb. 21 (mat), Princeton, N. J.

The Paper Bag Players: Feb. 11 (mat), Tarrytown, N.Y.; 18, Rye, N.Y.; 25 (mat), Oceanside, L. I.; Mar. 4 (morn), Roslyn Heights, L. I.; 4 (mat), Carle Place, L. I.

Summer session of the **Connecticut College School of Dance,** at New London, is July 10-Aug. 20. Information on a cooperative scholarship plan, stage apprenticeships and the **Doris Humphrey Fellowship** may be obtained from **Dir. Jeanette Schlottmann . . . Helen Tamiris & Daniel Nagrin** are accepting applications at their NYC studio for student-apprentice jobs at their summer workshop in Maine.

Dance faculty of the new summer **Ramblerny Theatre Workshop** of the **New Hope, Pa., Academy of the Arts** will be headed by **Suzanne Ames,** soloist of the **Metropolitan Opera Ballet . . .**

LABANOTATION

Peter Gennaro teaches modern jazz at the Jr. Dansnotators Forum Feb. 19 at the **NYC Dance Notation Bureau . . . NYC Ballet** emissary **Una Kai** made use of Labanotation scores of "Serenade" and "Bouree Fantasque" in reconstructing those **Balanchine** works in London, Hamburg and Milan . . . One of Ghana's Ministers of Culture Albert Opoku, is studying notation at **Juilliard** on a Rockefeller Foundation grant. He is eager to record his country's tribal dances before they are overtaken by modernization . . . **Adelphi College,** Garden City, NY, and **B'klyn College** are the latest schools to include notation in their curricula . . . In-Service Training Courses in dance notation for public school teachers of NYC are already in progress this year . . .

PUBLICATION NEWS

We are proud that for the 5th consecutive year Dance Magazine has been selected for display by the NYEPA as a feature of Printing Week in New York, 1961 — ". . . chosen as outstanding in its category from among thousands of entries submitted for consideration."

Congratulations to the new Editor-in-Chief of Musical America, **Robert Sabin.** Former incumbent **Ronald Eyer** is now Music Editor of N. Y. Herald Tribune's new Lively Arts supplement.

1st vol. in a series to be iss'd annually is **"Focus On Dance — I, 1960."** Edited by **Gertrude Lippincott** for the Nat'l Sec. on Dance of the Amer. Assoc. for Health, Phys. Ed. and Recreation, content is aimed at needs of dance educators in the areas of modern, folk, square and social dancing. Contributors include: **Dorothy Madden, Nik Krevitsky, Bettie Jane Wooten, Margaret Duggar, Miriam Gray, Martha Myers, Arden Johnson, Alma Hawkins and Charlotte Irey.** Price: $2.

DM'S German correspondent, **Horst Koegler,** is responsible for the handsome, beautifully illustrated "Ballet International" recently publ. by Rembrandt-Verlag of W. Berlin.

The 11th annual edition of **"Folk Dance Guide"** edited and publ'd by **Paul Schwartz,** deals with folk dance in the U.S., a directory of instruction groups in the field of square dancing and its related calendar of annual events. Price $1.

The beauty clinic section of Feb. Good Housekeeping features Ballet Russe dancer, **Roni Mahler.**

REGIONAL BALLET-U.S.A.

Programs are set for 1st **Westchester, N. Y., Dance Festival,** sponsored by the County Recreation Commission at White Plains County Center, Feb. 18-19. Sat. events include a morning panel on "Dance and the Community" with Dr. Sterling Callisen of Parsons School of Design as moderator; **Helen Wicks Reid** (Exec. Dir of Nat'l Council of Dance Teacher Orgs.), **Bessie Schoenberg** (Sarah Lawrence Coll.), and **Walter Terry** (N.Y. Herald Tribune, as speakers . . . Sat. aft. Showcase Production, with **Doris Hering** of Dance Mag. as moderator, includes: **Fox Lane Modern Dance Club, Lorna London Sch. of Ballet, Bettie Erda's Sr. High Group, Halsted Group, Bennett Conservatory Dancers,** and **Dancers Four . . .** Sat. eve. will be devoted to folk dance coordinated by **Prof. Richard Kraus** of Columbia U. Sun. eve. Gala Perf., accompanied by symph. orch. under Norman Leyden, includes **Helen Heineman Trio, Lorna London Dance Group, The Seven Dancers, Steffi Nossen Concert Group,** and **Westchester Ballet.**

Atlanta Civic Ballet is 1st regional co. to present **Balanchine's** "Serenade." Staged by **Una Kai,** it is part of the co's annual perfs. Feb. 3-4. Also featured are premieres of **Robert Barnett's** "Quatre Vignettes" and **Duane Dishion's** "Ballabile," plus repeats of "Never Dies the Dream" by **Hildegarde Bennett** and "Deo Gratias" by artistic dir. **Dorothy Alexander.** The ACB Second Co. takes over Feb. 4 matinee in "Quatre Vignettes;" "Madeline and the Gypsies" and Chopinesque Moods" by **Merrilee Smith;** and "Marche Militaire" by **Hilda Gumm.** Feb. 11 finds the co. in Marietta, Ga. and on Feb. 18 and 25 it gives perfs. for the Ass'n of Childhood Education.

Ballet Guild of Eastern N.Y. (Poughkeepsie) gets under way with Feb. 25 perfs. of "Sleeping Beauty Ballet" staged by **Jos. Levinoff.** Program will be rounded out by guest stint of the **Schenectady Civic Ballet** in 2 new works by artistic dir. **Phyllis Marmein . . .** The Schenectady co. repeats the ballets in its own city Feb. 28 with Schenectady Symph.

New England Civic Ballet, which had **Fernand Nault** of American Ballet Th. as guest teacher Jan. 22, will contribute a pas de deux to Schenectady Civic Ballet's spring perf.

Olymphia, Wash. Jr. Programs sponsors the **Cornish Ballet** of Seattle in 4 perfs. beginning Feb. 3. Program of 3 works choreo. by co. dir. **Karen Irvin** tours for 10 perfs. in Feb. and Mar.

Fourth annual perf. of **Bethlehem Pa. Ballet,** Feb. 11, adds 2 new works by co. dir. **James Fender:** "Moravian Suite" to music by local 18th Century composer Christian Latrobe, and "A Sav-

NYC FEBRUARY CALENDAR

Feb. 3-5, 10-12, **Henry St. Playhouse Dance Co.** ("Nimbus"); Henry St. Playhouse; 8:40
Feb. 4, **The Paper Bag Players** (children's program); McMillin Theatre; 3:00
Feb. 4, **Mark Ryder & Jamina Ben-Gal**; Carnegie Recital Hall; 8:30
Feb. 5, **Eleo Pomare Dance Co.**; 92nd St. Y; 2:00
Feb. 5, **Israeli Dance Festival**; Hunter College Aud.; 2:30, 8:00
Feb. 5, **Aileen Passloff & Co.**; Fashion Institute of Technology; 8:40
Feb. 12, **The Dinizulu African Festival**; 92nd St. Y; 2:00
Feb. 12, **N. Y. Ballet Club** (Patricia Wilde, guest speaker); Acad. Ballet Perfection; 3:15
Feb. 12, **Aviv Th. of Dance & Song**; Jewish Community House of Bensonhurst, Brooklyn; 8:30
Feb. 12, **Nala Najan & Co.** (Dance Rhythms of India); 92nd St. Y; 8:30
Feb. 18, **John MacDowell Dance Co.**; 92nd St. Y; 8:30
Feb. 19, **Merry-Go-Rounders** (children's program); 92nd St. Y; 2:00
Feb. 19, **Brooklyn Civic Ballet**; Bklyn. Acad.; 3:00
Feb. 24, **Original Don Cossack Chorus & Dancers**; Carnegie Hall; 8:30
Feb. 26, **Jewish Dance Program** (Fred Berk Co.); 92nd St. Y; 2:00
Feb. 26, **Ballet Repertory Dancers**; Fashion Inst. of Technology Aud.; 3:00

age Place" with Paul Creston score.

The **Westchester Ballet** joins the Hudson Valley Symph. for a Feb. 25 perf. at Marymount College, Tarrytown, N.Y. Dance portions of program include "Lighten Mine Eyes" and "The Jolly Tailor" by co. dir. **Iris Merrick.**

Minneapolis Ballet Borealis has added "Swan Lake, Act 2" & "Scheherazade" to its repertoire. Feb. 14 marks the dual premiere, plus "Slavonic Scenes" by co. dirs. **Lorand and Anna Andehazy.**

Laura Toffel, dir. of **Birmingham Civic Ballet**, staged "Pied Piper" for **Elmira-Corning (N.Y.) Ballet** (formerly Dance Concert & Jr. Ballet Co. of Elmira). "Pied Piper" will be danced this month, along with "Gaité Parisienne," at Corning Glass Center . . . **Jack Copeland, Judy Shake,** and **Sandra Ray** of **Indianapolis Civic Ballet** will participate in arts demonstration of Indianapolis Art. Assn . . . Baton Rouge Civic Ballet is now **Baton Rouge Ballet Theatre.**

21 Rhode Island teachers have expressed interest in joining **Rhode Island Civic Ballet**, dir. by Providence teacher **Lidia Pettine** . . . **State Ballet of Rhode Island** has awarded scholarships to co. members **Dianne Lancaster** and **Pauline Pirrie.** Second award has been named for **Ana Roje**, teacher of co. dir. **Myles Marsden.**

On Feb. 18 at the Charleston, W. Va., Civic Center, the **Charleston Ballet** premieres "The Fair," with choreography by co. dir. **Andre Van Damme** (soloists: **Marion Davis, Alice White, Virginia Sackett** & Mr. Van Damme), and "Quintet" by **Julianne Kemp** (soloists: **Jean Roberts Moran, Mary Lou Molle Skidmore** & Miss Kemp) . . . **Ballet Guild of Phila.**, dir. by **Ruthann Carr**, gives 4 perfs. Feb. 4 & 5 in the Italian Festival at Convention Hall. Program features "Concerto," to Vivaldi music; "Poems," a new work to a score by Vincent Persichetti; and "Tancredi," a new version of "Il Combattimento," to the Monteverdi music . . . The **St. Louis Civic Ballet** has been signed to perform at the 1961 fashion shows given by Stix, Baer & Fuller, large St. Louis dept store.

ASSOCIATION NEWS

The National Council of Dance Teacher Organizations meets Feb. 26 at the Astor Hotel, NYC . . . Press releases are beginning to come in to announce summer convention dates. **The American Society of Teachers of Dancing** meets Aug. 6-11 at the Edison Hotel, NYC. **Dance Educators of America's** dates are: Training School, July 2-13; Pre-Convention Ballroom, July 14-15; Convention, July 16-21—all at Waldorf Astoria Hotel, NYC.

Dance Masters of America notes: Next meeting of **Penna. Assn. of Dance Teachers** (Chapter 25) is Feb. 5 at Bellevue-Stratford Hotel, Phila. Faculty: **Gene Navarre, Jean Schubert, Gladys Kochersperger, Jeanne Meixell, Margaret Austin** . . . Spring convention of **So. Texas Assn of Dance Teachers** (Chapter 3) is Feb. 3-5 at the Rice Hotel, Houston. Faculty: **Thomas Armour, Stanley Kahn, Ernest Geibel, Jerimiah Richards** . . . **Chapter 17** was scheduled to meet Jan. 29 at the Shoreham Hotel, Washington, DC, with instructors **Lucille Dubas, Don Farnworth, Bill Gary, Lois McDonald, Jeremiah Richards, Larry Stevens** . . . **Okla Chapter** met Jan. 8 at **Kotche School** in Okla. City Jan. 8 with teachers **Jewell Grigsby, Tunky Hall, Donna Kaiser, Everett Taylor.**

DEA holds a regional meeting Mar. 25 & 26 at the Langford Hotel, Winter Park, Fla. Faculty: **Al Gilbert, Lottie Hentschel, Viola Kruse, John Luchese, Sal Leto, Betty Broadfield** . . . **The Canadian Society of Dance Arts** scheduled **Bruce King** as guest teacher in modern, creative dance for children, and composition workshop Jan. 29 at Columbus Hall, Toronto . . . **Chicago Nat'l Assn. of Dance Masters** meets Feb. 5 at the Sheraton Towers Hotel, Chicago. Among teachers are **Darrell Henline, Jack Beaber, Harold Halliday.**

NEWS FROM WASHINGTON, D. C., AREA

Washington Ballet star **Robert Davis** and **Shizu Coles**, wardrobe mistress and designer for many Wash. co's, joined **Joffrey Ballet** tour . . . **Ethel Butler** with **Meriam Rosen, Virginia Freeman, Carolyn Tate, Phyllis Legters, Barbara Ensley, Ginia Rogge, Lola Manley** perform Feb. 25 in Parsons Aud. of Johns Hopkins Applied Physics Lab. A new work, "Mob in the Heart," will be featured as well as "House of Hat," "The Passing Word" and "Chronicles" . . . **Louis Tupler, Gay Cheney, Roy Gean, Sally Hechtman** perform in concert of "Love Duets" Feb. 19. Members of the Washington Ballet share program, sponsored by Maryland Cultural & Arts Center. Same program to be performed Feb. 7 for the Va. Woman's Clubs in McLean.

Charles Weidman gave 2 technique-repertory master lessons Jan. 29 at **Evelyn Davis Dance Playhouse** . . . **Erika Thimley's Children's Dance Theatre** toured in Jan. in Maine, New Jersey and Wisconsin. Spring tour will include perfs. of "King Solomon and the Bee," premiered in Washington Jan. 2, and danced by **Trudie Backer, Dick Brown, Karen Cross, George Deem, Barbara Katz, Gayla Land, Sandra McLain, Natalie Mulitz, Jerry Osborne, Lois Proctor & Ellen Walter.**

VIRGINIA FREEMAN WEIL

HOLLAND REPORT

Autumn activities for the **Netherlands Ballet (Sonia Gaskell**, dir.) included Oct. 11 prem. of **Alexei Tchitchinach's** "Clair de Lune." The same program included U.S. choreographer **Paul Taylor's** "The Little Salamander" and **George Skibine's** "Concerto." In Nov., Soviet dancers **Raissa Struchkova** and **Yuri Zdanov** guested in "Giselle," and choreo. **Peter Appel** staged a new work commissioned by the City of Amsterdam.

The 2-year-old **Netherlands Dance Theatre**, under U.S. director **Ben Harkarvy**, had 20 Fall engagements in Israel. Tour was followed by 8 TV perfs. in Holland. The co. which has no subsidy but much popularity, numbers several former Netherlands Ballet dancers and one American dancer. Outstanding in its repertoire are 2 works by **Anna Sokolow.**

The **Amsterdam Ballet**, formed last year from the Ballet der Lagelanden and the Amsterdam Opera Ballet, opened its season Nov. 23 with **Mascha ter Weem** as artistic dir. and **Michael Holmes** as ballet master. New were **Walter Gore's** "Fanfare" and "De Kruik."

The **Scapino Ballet**, known for its young peoples' programs, offered Nov. premiere of **Ronald Wilson's** "Harlequinade." Also new were works by **Molly Lynn**, guest choreo. and teacher in its newly formed school (dir. by **Karel Poons**). And in Dec. and Jan. a workshop of advanced students and co. members made debut in new ofdam studio of **Nel Roos** . . . Juilliard grad. **Carel** ferings . . . Juilliard grad. **Carel Egan** has been teaching modern dance at the **Toonkunst Dance Academy** of Rotterdam. In Jan. she was scheduled to join the Scapino Ballet as teacher-dancer.

The Dutch Gov't Section for the Arts commissioned works by Sonia Gaskell, **Rudy van Danzig, Robert Kaesan,** and Karel Poons. It has also made a grant to **Hans van Manen** for his "Feestgericht" . . . Dance section of the Arts Federation, union of organizations representing all the arts, has acquired gov't. support for establishing standards for dance ed. in Holland. Basic ballet exams exist, though not compulsory. Modern dance exams are forthcoming . . . A special gov't. commission also awards several scholarships each year for dance study in the Netherlands and abroad . . . The **Dance Council**, clearing house for dance info, has recently begun an archives in its Hague headquarters.

MOLLY LYNN

CHICAGO NEWS

Britain's **Royal Ballet** did better at the box office here ($262,000) than the **Royal Danish Ballet**, but they did not equal the Danes in critical praise for choreography. The public loved the standard-brand "Swan Lake" and "Sleeping Beauty," but more sophisticated dance circles found "Ondine" of greater interest. Although Chicagoans thought the British way with "Les Sylphides" on the dry side, the program of 1-act ballets was very well received. "Baiser de la Fee" was applauded and "Antigone" deemed a good ballet by audiences not conditioned to Freudian interpretation of Greek myths. The 19th Century "classic mime" has begun to pall and a devasting parlor game is going around of new interpretations of some of the cliches. Tracing circles around the face is, "I had some delicious spaghetti for dinner. Index finger pointed heavenward is, "I bid one no-trump."

The RB dancers were greeted with great warmth. **Fonteyn**, dancing gloriously, was unanimously acclaimed, and **Svetlana Beriosova** was

(Cont'd on page 69)

REPRINTED FROM DAZIAN'S INC. 1961 CATALOG OF COSTUMES AND RECITAL LEOTARDS – OVER 100 STYLES.

NEW! EXCLUSIVE!

TWO-WAY STRETCH NYLON
LACE TIGHTS & LEOTARDS

TIGHTS

#500L—CHILDS . . . $6.50
#200L—ADULTS . . . $7.50

LEOTARDS

#165L—CHILDS . . . $6.50
#125L—ADULTS . . . $7.50

SIZES: CHILD – Small (4-6), Medium (8-10) Large (12-14)
ADULT – Small (8-10), Medium (12-14) Large (16-18)

COLORS: BLACK, SCARLET, ROYAL

A REMARKABLE ACHIEVEMENT IN KNITTING SKILL AND GARMENT DESIGN.

WRITE TO OUR OFFICE NEAREST YOU FOR YOUR FREE COPIES OF OUR CATALOGUES (TO SCHOOLS ONLY).

Dazian's

EST. 1842

INC

142 WEST 44th STREET
NEW YORK 36, N. Y.

420 BOYLSTON STREET • BOSTON 16
27 SOUTH WABASH AVENUE • CHICAGO 3
2014 COMMERCE STREET • DALLAS 1
318 SO. ROBERTSON BLVD. • LOS ANGELES 48

"Dancers at Rest" sculptures by Edgar Degas, one of many masterpieces in which one art pays tribute to another.

The new Danskin Leotard-Tights combination is long-sleeved, scooped neck, ankle length. S, M, L. $8.95.

the long lean line is here!

wear Danskin's new one-piece Leotard-Tights combination

FULL FASHIONED OF *DANSOFT* STRETCH NYLON...
BY THE MAKERS OF FAMOUS

DANSKIN®

FULL FASHIONED AND SEAMLESS TIGHTS, LEOTARDS AND TRUNKS

Danskin's beautiful new "all-in-one" is uncluttered by zippers or fastenings. You'll find it clean and smooth in fit, free and easy in action, the perfect style for dance, sports and leisure wear. Like all famous Danskin fashions, it's full-fashioned for perfect fit washing after washing.

Look for the Danskin name, your guarantee of finest quality, at dance supply and department stores or write for name of nearest store and illustrated brochure D1.

America's Foremost Makers and Stylists of Ballet Wear

DANSKIN, INC. Division of Triumph Hosiery Mills
437 Fifth Avenue, New York 16, N. Y.

DANCEMAGAZINE

VOLUME XXXV NO. 2 FEBRUARY, 1961 *The World's Largest Dance Publication*

New York Offices: 231 West 58th St., N. Y. 19 PLaza 7-3667

Rudolf Orthwine Publisher — **Jean Gordon** Associate Publisher

Editor-in-Chief **Lydia Joel**
Associate Editor **Doris Hering**
Art Director **Rudolph de Harak**
News Editor **Donald Duncan**
Publicity and Sales **William Como**
Circulation Promotion **Gerry Buddhu**
Editorial Assistant **Larry D. Trexler**
Assistant Designer **Thomas Teague**
Advertising Representatives **Bernard Lane, Gerri Marces, Freda Royce**
West Coast—**Robert J. Friedman**
Subscription Manager **Jack L. Grams**

Contributing Editors
Ann Barzel, Selma Jeanne Cohen, Arthur Knight, Leo Lerman, James Lyons, Thalia Mara, Lillian Moore, Walter Sorell

Staff Photographers
Peter Basch, Radford Bascome, Alejandro Castro, Fred Fehl, Herbert Flatow, Zachary Freyman, Jack Mitchell, Ted Streshinsky, Bob Willoughby, Matthew Wysocki

Staff Correspondents:
Chicago: Ann Barzel, 3647 N. Pine Grove Ave.
Dallas: Toni Beck, School of Modern Dance, 6200 High School Drive
Denver: Rhoda Gersten, 1370 Forest
Hollywood: Roy Clark, 4942 Franklin Ave.
Louisville: William Habich, 720 Weissinger-Gaulbert Annex, 3rd & Broadway
San Francisco: Clifford Gessler, Edit. Dept., Oakland Tribune, Oakland 4, Calif.
So. Calif.: John Dougherty, 1101 Prospect Ave., Hermosa Beach
Washington: Virginia Freeman Weil, 4117 Davis Place, N.W.

Australia: Beth Dean, 43 Dremeday St., Northmead, Parramatta, N. S. W. **Austria:** Linda Zamponi, Vienna State Opera, Vienna. **Denmark:** Sven Sorgenfrey, 8 Boyesgade, Copenhagen V. **England:** Clive Barnes, 16 Gloucester Place, London W. 1. **France:** Marie-Francoise Christout. **Germany:** Horst Koegler, Aachener Str. 311, Cologne. **Mexico:** John Fealy, Nuevo Teatro De Danza, 16 de Septiembre #26 altos, Mexico D. F. **Portugal & Spain:** Luigi Gario, Rua Moraisoares, 153-r.c., Lisbon. **South America:** Hans Ehrmann-Ewart, Casilla 10156, Santiago, Chile. **Sweden:** Bengt Hager, Akeshov Slott, Bromma-Stockholm.

West Coast Adv. Offices: R. J. Friedman Associates, 5866 Hollywood Blvd., Suite 201, L. A., HO 6-2131; Edward Gamrin, 260 Kearny St., San Francisco 8, EX 7-0632.

Australian Distributors
Gordon & Gotch Ltd.
511-515 Little Collins St.
Melbourne, Australia

294

IN THIS ISSUE

10 Records for Dance *Rosalyn Krokover*
12 Practically Speaking *Dorothy N. S. Russell*
14 Russian-Style Ballet Class with Leon Anlen *David Leddick*
16 At the Theatre *Leo Lerman*
19 Reviews *Doris Hering*
20 In the Mailbox: The Teacher Speaks
24 Ruth Page Discusses Opera-Into-Ballet *Saul Goodman*
28 Looking at Television *Ann Barzel*
30 Development of a Theme *Alwin Nikolais*
35 Dance Magazine Directory of Dance Study in Colleges and Universities *Dr. Mildred C. Spiesman*
41 The Tutu and the Model T *Marcia Marks*
45 "La Fille mal Gardée" in America *Lillian Moore*
48 Brief Biography: Gladys Bailin *Saul Goodman-Zachary Freyman*
50 Talk of the Trade
52 Tap dancing, Part VI: Rhythm & Technique *Paul Draper*
65 Shopping Guide

on the cover

Marc Breaux and Deedee Wood are well-trained, versatile dancers whose experience runs the gamut of show business. Ex-Michael Kidd assistants (he also was one of the 3 featured bandit dancers in Kidd's "Destry Rides Again"), their joint choreographic debut last month in "Do Re Mi" brought a distinctive new touch to Broadway. The success immediately brought with it an invitation to choreograph the Feb. 14 Max Liebman TV spectacular. For more, see pp. 16-17.

PHOTO BY JACK MITCHELL

promise her anything... but give her

ARPEGE

LANVIN PARFUMS • PARIS

Announcing the opening of the

Neuette Charisse

STUDIOS—at 846 Seventh Avenue New York City

Guest Teachers—

valerie bettis
annabelle lyon
james starbuck

robert tucker — director **CI 7-3454**

EXTRA!!!
TEACHERS AND STUDENTS
Prior to our 23rd Annual New York City Summer Session
A 2 (TWO) WEEK SUMMER TRAINING SESSION
will be conducted at our
GLAMOROUS FLORIDA STUDIOS • June 19th to JULY 1st
For details and mail order list write:

JACK STANLY
School of Dance
179 Giralda Avenue
Coral Gables, Florida

RECORDS FOR DANCE

BY ROSALYN KROKOVER

Ballet recordings follow the pattern of all serious music on discs. There is an infinity of available *Schéhérazade* recordings; but try to find a copy of, say, the Verdi string quartet. Similarly, there are *Nutcrackers* all over the place, complete or in the suites; but some fine ballet scores have either never been recorded or are available only in out-of-date performances.

These thoughts sprang to mind while looking through the current New York City Ballet programs. In the past we have lamented the fact that so important a score as Stravinsky's *Orpheus* can no longer be obtained on records. Now come a few more to add to the list, all from the New York City Ballet repertoire.

One of the popular ballets of the season just concluded has been Balanchine's *Night Shadow,* set to a Bellini score arranged by Vittorio Rieti. Bellini was one of the great melodists, and Rieti has handled the scoring with taste and imagination. One might think that record companies would fall all over themselves competing for this lovely music. But no. The score has never been recorded.

Or take one of the genre masterpieces of the century, Poulenc's *Les Biches.* As choreographed by Moncion, it was part of the "Jazz Concert" in which several others participated. Here is an enchanting piece of music — charming, sophisticated, witty and even with moments of real depth. In years past there were several recordings. Those, however, became deleted from the catalogs. Now there is none; and all one can say is that it is a shocking omission on the part of the record companies.

Jerome Robbins' fine ballet, *Interplay,* has been a popular item ever since its premiere in 1945. Set to Morton Gould's *American Concertette for Piano and Orchestra* (that was the score's original name), it received its first performance in Billy Rose's Concert Varieties at the Ziegfeld Theatre in 1945, and is now part of the New York City Ballet repertoire. But the only available recording of this attractive work is almost ten years old. To say that this disc is dated is to put it mildly. We need a nice, new stereo version.

And now for a brand-new score, Gunther Schuller's *Modern Jazz,* which recent-

ly was choreographed by Balanchine. Schuller's name is assuming more and more importance in American music. Formerly a French horn player in the Metropolitan Opera Orchestra, Shuller has become associated with the avant-garde. He has a great interest in jazz, and he is trying to incorporate jazz elements into serious music. He is an advanced composer, and his idiom has elements of serial technique, a high degree of dissonance and an unusual orchestral palette.

Whether or not *Modern Jazz* really is jazz (the basic element of real jazz is, after all, improvisation) is a matter of opinion. But the tonal quality of this score, its texture and subtlety of sound, are fascinating. And the rhythmic patters impress themselves so urgently on the mind that the music tends to move far out of the orthodox sphere. It has personality and it has imagination, and it also has honesty. Record companies please note.

IN THE NEWS

"For her continuing service to the dance in America," Ruth St. Denis received the 1961 annual Capezio Award at a Jan. 10 St. Regis Hotel luncheon. Former Denishawn pupil Martha Graham made the presentation. "Miss Ruth" currently directs the Worship and the Arts Program at Adelphi College. Both referred to a phrase in the Bible which has acted as never-ending inspiration in their respective careers — the 17th, 18th and 19th verses — particularly the 19th — of the last chapter of Habakkuk:

"Although the fig tree shall not blossom, neither shall fruit be in the vines; the labour of the olive shall fail, and the field shall yield no meat; the flock shall be cut off from the fold, and there shall be no herd in the stalls:

"Yet I will rejoice in the Lord, I will joy in the God of my salvation.

"The Lord God is my strength, and he will make my feet like hinds' feet, and he will make me to walk upon mine high places. To the chief singer on my stringed instruments."

The Henry Street Playhouse presents

NIMBUS

A New Dance Theatre Piece by

ALWIN NIKOLAIS

assisted by Murray Louis

Choreography and sound score by Alwin Nikolais

Color designed by GEORGE CONSTANT

performed by GLADYS BAILIN, MURRAY LOUIS, BEVERLY SCHMIDT

Arlene Laub, Dorothy Vislocky, Annaliese Widman
Peggy Barclay, Grace Butler, Sally Cohen, Peggy Novey, Albert Reid

performances Fridays, Saturdays, Sundays
January 27, 28, 29; February 3, 4, 5, 10, 11, 12

all performances at 8:40 PM — all seats reserved

opening night, January 27 — $5.00; all other performances — $2.50

Henry Street Playhouse, 466 Grand St., NYC 2, phone: OR 4-1100 Ext. 55

SCHOOL OF
RUSSIAN AMERICAN BALLET
METROPOLITAN OPERA HOUSE STUDIO
BORIS NOVIKOFF Director
Classes forming — Children, Adults, Beginners, Professionals
1425 Broadway, Entrance Studio 15, New York — LO 5-0864
Branch Schools — New Rochelle, N. Y., 201 Church St. — NE 2-8532

Dance Portraits and Photographs
ZACHARY FREYMAN
by Appointment PL 1-1854
Dance Magazine staff photographer

Ballet Russe de Monte Carlo School of Ballet

SEVEN ARTS CENTER
120 Madison Avenue
New York 16, New York

A Complete Schedule of Ballet Classes for Children, Intermediate, Advanced, Professional, and Adult Beginner Students.

Faculty:
Maria Swoboda — Anatole Vilzak
Frederic Franklin — Edward Caton
Leon Danielian — Casimir Kokich
Gertrude Tyven

For information, schedules and rates:
Ballet Russe de Monte Carlo School of Ballet
120 Madison Avenue, New York 16, N. Y. Telephone ORegon 9-9489
Philadelphia Classes, Times Auditorium, S.E. Corner Broad & Spruce Sts., VI 3-5708

BALLET ARTS

Instruction under World Famous Artists

AGNES DE MILLE, BHASKAR, HENRY DANTON, VLADIMIR DOKOUDOVSKY, LISAN KAY, PETER NELSON, YEICHI NIMURA, LUIS OLIVARES, NINA STROGANOVA, CALVIN von REINHOLD, RETTA DELL, SONIA WOICIKOWSKA

Ballet, Adagio, Modern, Character, Jazz, Tap, Spanish

"61" CARNEGIE HALL

NEW YORK 19, N. Y. • COLUMBUS 5-9627

Eugene Loring, *Director*

AMERICAN school of **DANCE**

comprehensive education

7021 Hollywood Blvd. Los Angeles, Calif.

WORKSHOP COURSE

FALL AND WINTER TERM

Faculty: Thalia Mara, Arthur Mahoney, Hilda Butsova, Yurek Lazowski.

Graded classes—Brochure on request

School of BALLET REPERTORY

117 West 54th Street, New York 19, CI 5-9721

Raoul Gelabert School of Dance

Ballet — Modern — Body Placement

THERAPEUTIC EXERCISES FOR INJURIES

CLASSES STRICTLY LIMITED TO TWELVE

Careful Attention in the Basic Dance Technique

63 EAST 11 STREET, NEW YORK CITY AL 4-0067

VLADIMIR KONSTANTINOV School of Ballet

(FORMERLY WITH BALLET ARTS SCHOOL)

Beginners to Professionals • Children & Adults

SUMMER COURSE FOR TEACHERS—Write or phone for particulars.

CARNEGIE HALL STUDIO #603 • 881 7th Ave., N.Y.C. CO 5-9534

MARIA NEVELSKA BALLET SCHOOL

Soloist & Teacher of the Moscow Imperial BOLSHOI Theatre

Professional, Advanced, Intermediate, Children Baby Dances

Adults Evening Classes

PL 7-3624 CO 5-1360 — NEW ADDRESS: 16 W. 56 St., N.Y.C.

NATHALIE BRANITZKA

FORMERLY DIAGHILEV & BALLET RUSSE DE MONTE CARLO

939—8th Ave. (56th St.) N.Y.C.

CLASSES DAILY Studio 408 TR 7-4524, JU 2-6536

BERT PRIVAL

School of Ballet and Theatre Arts

Ballet, Character, Modern Jazz and Tap

14252 VENTURA B'LVD. SHERMAN OAKS, CALIF.

ST 9-9262

PRACTICALLY SPEAKING

BY DOROTHY N. S. RUSSELL

The choreographer of the new Massapequa Summer Theatre on Long Island is a man of varied talents who, among other things, heads a number of dance studios, sings and plays piano.

Darrell Henline began dancing lessons at the age of 5. In line with this early start, his parents enrolled him at the same tender age for piano lessons at Whitman College Conservatory in his home state of Washington. Thus the dance almost lost a choreo., for between performing throughout the Northwest from his home town of Walla Walla to all points West hosting conventions, club and lodge meetings and theatre concerts, Henline had progressed so far with his piano by age 9 that he was expected to make "a great concert pianist." Only Henline himself, at that stage, "couldn't have cared less about a career in either," though enjoying them both. "My whole family are restaurateurs and I expected to follow in their footsteps."

Following high school graduation at 17, he steered conventional, entering the Navy for two years' service. However, in that time he danced in several service shows and played piano in a dance orchestra. He was still determined against a theatrical career upon discharge, but arriving home in Washington to attend the University of Washington in Seattle, he couldn't resist auditioning for a singing role in a Seattle Civic Opera Assn. production of *Carmen.* While he lost out on voice, someone learned he could dance and asked him to audition for choreo. Margaret Tapping. The meeting convinced him that, after all, he "couldn't resist" dancing.

Spurred by her inspiration, he resumed performing with enthusiasm. Under her guidance, he danced and choreographed shows at the University, appeared with the Civic Opera, made a concert tour of Canada and Western U.S., and then, adding teaching to his curriculum, began instructing dance with Miss Tapping, becoming her partner in a chain of eight

Darrell Henline

studios.

Around this time, he also started coming to New York City in the summers, for extra study. This led to three years of summer stock seasons, two of them under choreo. Robert Joffrey. His last year in Seattle Henline choreographed and danced in a half-hour weekly TV show and four monthly, hour-long color specials for NBC.

Within a week of setting up permanent residence in New York, in the fall of '56, he was drawn into off-B'way activities. He began by choreographing *Dakota* on what he describes nostalgically as "the smallest stage I have ever seen." He also restaged three B'way musical successes for Boys' Clubs of New York benefits — *Guys and Dolls, Pajama Game,* and *Oklahoma.* The latter received critical attention, including a two-page color photo spread in the *New York Daily News* Sunday supplement.

By now, Henline had also begun teaching ballet, jazz and tap at conventions throughout the country, and soon he decided to open his own studio. An initial establishment at Massapequa Park, L. I., in partnership with Sylvia Levy, sparking the venture, his dancing studios now have mushroomed over into several Long Island suburbs.

The new Massapequa Summer Theatre, which is his most recent venture, has been equally so successful that "we are continuing shows on weekends through winter into the coming year. These run from four to six weekends each, and I use ten to twelve dancers per show." Mr. Henline adds that he has "several other shows in the planning stages, one in the city, for next spring." He would like to build a file on dancers interested in any of these projects. Those who apply should be trained both in jazz and in ballet and also have some singing ability. Pix and resumés may be mailed to Mr. Henline at 145 Merrick Road, Massapequa Park, L. I., N. Y. *END*

June Taylor SCHOOL OF THE DANCE

Specializing in every phase of the Dance

BALLET • TAP • MODERN • TOE
ACROBATIC • MODERN JAZZ
MUSICAL COMEDY

Children 4 years and up —
Teenagers—Adults—Professionals

Special courses for teen-agers training for a professional career

AWARD WINNING TV PRODUCTIONS AND DANCE ROUTINES AVAILABLE
For Inf. and prices, write Dept. 12-P
The June Taylor School of the Dance, Inc.
1755 Broadway, N. Y. 19, N. Y.

THE JUNE TAYLOR SCHOOL OF THE DANCE, INC.
1755 Broadway at 56th St., N. Y. 19, N. Y. Tel.: JU 2-1780

MERCE CUNNINGHAM
DAILY CLASSES IN DANCE TECHNIQUE • ELEMENTARY, INTERMEDIATE AND ADVANCED
FOR REGISTRATION, SCHEDULE & RATES: 61 WEST 14 STREET, N. Y. 11, N. Y. • AL 5-7240

Jose Limon Beginners — Intermediate — Advanced **Modern Dance**
Classes Monday thru Friday New Dance Players, 1233 - 6th Ave., N.Y. 19 CI 7-7740

ROBERT DUNN
EXPERIMENTAL DANCE COMPOSITION
2nd Session beginning February 15, 1961 merce cunningham studio, 61 W. 14, NYC 11.
FOR FURTHER INFORMATION CALL: JU 6-3518 or AL 5-7240

TAMIRIS-NAGRIN
NEW SCHEDULE OF DAILY CLASSES IN TECHNIQUE, COMPOSITION AND JAZZ
77 FIFTH AVENUE, NEW YORK 3, N.Y. CH 3-9997 TR 7-4462

SHIRLEY BROUGHTON
FORMERLY WITH N.Y.H.S. OF PERFORMING ARTS • COLUMBIA TEACHERS COLLEGE, ETC.
SCHOOL OF MODERN-BALLET: 112 WEST 21st STREET, NEW YORK 11, N. Y. • CH 3-4301

ERICK HAWKINS CLASSES IN MODERN DANCE
write for brochure 9 • AL 5-6698
21 Horatio Street, New York 14

TROY HOWARD
DIRECTOR • N. H. CIVIC BALLET COMPANY SCHOOL
OFFICE: 26 MERRILL STREET, PLYMOUTH, N. H. • Tel. 238-R

NATIONAL ACADEMY OF BALLET
Non-profit, tax exempt, Educational organization for Ballet Teachers
SUMMER SCHOOL FOR TEACHERS
For Info: Sec'y. 117 W. 54th St., N. Y. 19, N. Y., JUdson 6-3799

SCHOOL OF AMERICAN BALLET

Official School of the New York City Ballet Company

Faculty:
GEORGE BALANCHINE, *Chairman*
FELIA DOUBROVSKA
HELENE DUDIN
ANATOLE OBOUKHOFF
MURIEL STUART
ANTONINA TUMKOVSKY
PIERRE VLADIMIROFF

LINCOLN KIRSTEIN — President and Director
EUGENIE OUROUSSOW — Executive Director

2291 BROADWAY, NEW YORK 24
TRafalgar 7-9208

TED STEELE'S DANCE PARTY
Channel 13
Seeks talented amateur dancers (all types) to compete for fabulous prizes
Call Marlene DiCarro
NYC BA 7-3260 NJ MI 2-6400

BARBARA REYNOLDS DANCE STUDIOS
BALLET AND MODERN JAZZ
SPECIALIZED PROGRAMMING AND CHOREOGRAPHY FOR CAREER DANCERS AND ENTERTAINERS
212 E. 51st Street, NYC — PLaza 3-9640

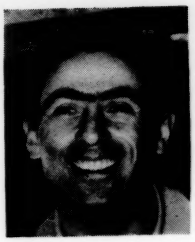
Excellent training in BALLET
Offering a Bachelor of Fine Arts Degree with a Major in Ballet
Write Div. of Ballet for information
TEXAS CHRISTIAN UNIVERSITY
A beautiful campus in friendly Fort Worth

LE STUDIO D'HAITI
17 W. 24th Street, 4th Floor
NEW YORK, N. Y.
Open for Rental by hour or day.
Drum classes every Fri. & Sat. Afternoon by Haiti Latin-American & Africa's best Drummers
OR 5-3807 RI 9-7614 A. Cimber, Mgr.

"ACROBATICS"
Specialized Training
JOE PRICE CO. 5-8877
1697 Broadway Suite 302 N. Y. C.

RUSSIAN-STYLE BALLET CLASS

BY DAVID LEDDICK



Leon Anlen

For years Americans have seized every shred of information available on the Bolshoi Ballet — how classes are taught, the names of stars, choreographers and composers, details on new productions. Travelers are quizzed and photographs studied by ballet enthusiasts attempting to piece together the sources of the unmistakably great, and undeniably different, Bolshoi style and technique.

Early in November an opportunity came for a group of young American professionals to spend two hours in a class where they were exposed, first-hand, to the technique of the Bolshoi Ballet School. Granted that such a short exposure was too limited to permit serious conclusions, still first impressions were so interesting, and so confusing, that they merit being set down for the record.

The opportunity came about as a result of a class given by Leon Anlen for the members of the Robert Joffrey Ballet Co. Mr. Anlen is a graduate of the Bolshoi Choreographic School, which is a graduate division of Moscow's sprawling National Institute of Theatrical Arts. He was one of three Polish boys chosen in 1951 to study at this school, which was founded in 1948 by Chabine, who still directs, with Lavrovsky and Zacharov as assistants. Also on the staff is Tarosov, former director of the Bolshoi Ballet School.

Aimed at developing choreographers, the school is divided into three sections—practical, theoretical, and a combination of both. In the practical section students study classic, national, historical and character dance, pas de deux, piano, drama and staging. In the theoretical division they study the history of ballet, literature, drama and the plastic arts (architecture, sculpture, painting) as well as philosophy and political economics.

Practice and theory meet when the student is required to write a text on dance, to make musical analyses of classic ballets, and to choreograph a work.

When the student is ready for the latter he must choose a subject. He is assigned to work with a composer (students generally prefer to work with young musician students like themselves) or an already written score. The choreographer then chooses dancers from the Bolshoi Ballet School or from the ballet companies of the Stanislavski and Nemirovitch-Dantchenko Theatres. The work is performed at one of the semi-annual examinations.

Each year the choreography project increases in difficulty. The first year the student is required to compose character dances; the second year, dances in classic and historical form; and in the following years, an entire ballet. Throughout his study at the Choreographic School, Mr. Anlen not only worked with the dancers of the Bolshoi, Stanislavski, Nemirovitch-Dantchenko and Moiseyev companies, but he and other students helped with all productions, lessons, and rehearsals, and in the creation of new ballets for those companies.

After completing the School's course, the graduate visits the most important USSR republics. Leon Anlen spent a year touring the major Russian cities, studying local dances and contributing choreography for operas and ballets. Later events took him abroad.

In the U.S. for only three weeks at the time he gave the Joffrey class, Mr. Anlen spoke limited English, conducting the two-hour class in French.

He first explained that he would interrupt class to go into some details. His intention was not to show the differences between Bolshoi and American style and technique, because he believes these are not basic differences, but he wished to show some of the additional or extra things the Russians do that are generally unfamiliar here.

At the barre, during pliés, he demanded that a great deal of attention be given to arm, head and eye coordination. In particular he emphasized by constant reiteration the fact that the eyes must be very alert. In the first position he asked for the hand held low, head facing over the shoulder, eyes looking out. On the preliminary count of 1 the arm was raised to chest-high, front position, head front with eyes actually looking at the hand. On the count of 2 the arm opened to the

side, head and eyes following, and remained there throughout the two demi-pliés, changing only during the deep plié, and when changing the feet to the next position — each time the arm and hand moving through low front to chest-high position and opening, with head and eyes following. Though this was simple as an exercise, Anlen requested that it be repeated over and over again, explaining that spontaneity was lacking in the execution.

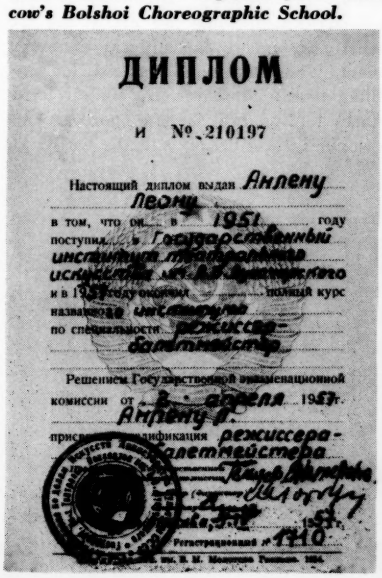
The dancers seemed to find it difficult to keep their shoulder blades pulled down while using arm and head movement. The instructor explained that all strain must be concealed below the shoulder blades, leaving head, arms and eyes to be precise yet free.

The eyes, he said, are the windows through which the audience can see the dancer's expressiveness. And he complimented one dancer with large dark eyes, who immediately began to use hers even more expressively. The same emphases were made as the barre exercises became increasingly complex. The combinations were taken at a speed somewhat faster than we find usual.

In an arabesque position, also at the barre, the instructor found not one body in class with torso sufficiently upright to satisfy him. He found that they all tipped forward too much on the hip. He never asked for the bent-leg arabesque which we consider so typical of Russian style. On the contrary, several times he requested girls to straighten their feet at the

(Cont'd on page 65)

Leon Anlen's 1957 diploma from Moscow's Bolshoi Choreographic School.



ДИПЛОМ

И № 210197

Настоящий диплом выдан Анлену Леону

в том, что он в 1951 году поступил в Государственный институт театрального искусства им. А. В. Луначарского

и в 1957 году окончил полный курс

назначается инспектором

по специальности режиссера-

Решением Государственной экзаменационной

комиссии от 8 апреля 1957 г.

Анлену Л.

присвоена квалификация режиссера-

Регистрационный № 1110

INTERNATIONAL *Dir. F. Lensky*

Dance School

BALLET
MODERN
JAZZ
TAP
SPANISH
HINDU
PRIMITIVE
CHARACTER
MUSICAL COMEDY
CONGA DRUMS
ADAGIO

Cholly Atkins
Natacha Boskovic
Alexandra Danilova
Sonya Dobrovinska
Vitale Fokine
Herman Howel
Alma Kaaber
Vassili Lambrinos
F. Lensky
Joseph Levinoff
Carmencita Lopez
Isa Partsch
Amun Ram
Dean Sheldon
Frank Wagner
Harry Woolever

Carnegie Hall Studio #819 CO 5-9090 CI 7-6056

Cecchetti Council of America

SUMMER NORMAL SCHOOL — July 6-9, 1961

SEMINAR — July 10-14, 1961

PARK-SHELDON HOTEL, DETROIT

For information write: Gertrude Edwards Jory, 417 West 9th St., Royal Oak, Mich.

ROBERT LUNNON and DOREEN TEMPEST

Formerly Principal Dancers: SADLER'S WELLS BALLET

For Information Write MARIE COMSTOCK—President

THE ALLEGRO SCHOOL OF BALLET

410 So. Michigan Ave. Chicago, Ill.

DANCE PHOTOS *for Professionals and Young Dancers*

JACK MITCHELL DANCE MAGAZINE *Staff Photographer*

ROBERT PAVLIK—ASSOCIATE 496 EAST 74th ST., N.Y.C. RE 7-5507

METROPOLITAN OPERA BALLET SCHOOL

Only School of its Kind in the U.S.A.

FACULTY:

ANTONY TUDOR (Director of School)

MARGARET CRASKE (Assistant Director)

ALFREDO CORVINO & Guest Teachers

Apply for Prospectus to Marcella Corvino (Secretary)

Metropolitan Opera House, N. Y. BR 9-2411

School Approved for Acceptance of Students from Abroad

AMERICAN BALLET CENTER

ROBERT JOFFREY, Director

Official School of the Robert Joffrey Ballet

Faculty:

GERALD ARPINO
EDWARD CATON
LILLIAN MOORE
ROSA STERNOV
BEATRICE TOMPKINS
GRACE ZIEBARTH
DIANA DEAR

Guest Teacher in January:
HAROLD TURNER of the Royal Ballet School

434 Avenue of the Americas at 10th St.
New York 11, N.Y. AL 4-8520
School Approved by Government For Foreign Students

STEFFI NOSSEN SCHOOL
of Westchester
CHILDREN TEEN AGERS ADULTS
Master Classes
3 Winged Foot Drive, Larchmont, N. Y.
TE 4-0735

Bachelor of Arts Degree with a Major in Dance
Combines professional training with a liberal arts education
JORDAN COLLEGE of MUSIC
BUTLER UNIVERSITY Indianapolis, Indiana

EDNA L. McRAE
SCHOOL OF THE DANCE
Keith Allison — Associate
Ballet — Character — Tap
Fine Arts Bldg., 410 S. Michigan Ave.
Chicago 5, ILL. Phone: WEbster 9-3772

The Technique of
Spanish Dancing
and **Zapateados** (heel clicks)
$3 post paid, (No C. O. D.'s)
NICHOLAS TSOUKALAS
728 Lawrence, Detroit 2, Mich.

AT THE THEATRE

"CAMELOT" "DO RE MI"

BY LEO LERMAN

Camelot came to Broadway with just about every advantage a show can have. It was freely based on T. H. White's dazzling *The Once and Future King*. Lerner wrote the book and lyrics, Loewe the score. Moss Hart staged it — that is until illness put him in a hospital. Its stars included (and still do) Richard Burton, Julie Andrews, Roddy McDowall, Robert Coote and newcomer Robert Goulet. Oliver Smith did its scenic production, the late Adrian and Tony Duquette its costumes. Trude Rittman arranged its dance and choral music. And Hanya Holm *(Kiss Me Kate, My Fair Lady, The Ballad of Baby Doe)* devised its choreography and musical numbers. That *Camelot* had a reported three million or more dollars advance is of less importance to those seriously interested in theatre dance than that Hanya Holm, one of our most genuinely gifted theatre dance choreographers, was again involved with a gilt-edged musical venture. We are, in this column, concerned, fortunately, only with Miss Holm's contribution to *Camelot*.

There is no doubt *Camelot*, despite many disappointing features, will run and run, and among the reasons (Richard Burton's superb performance, the Lerner-Loewe *My Fair Lady* legend, the sumptuousity of the Smith-Adrian-Duquette decor), Hanya Holm's choreography looms importantly. I do not mean that *Camelot* is her best Broadway effort. She has done nothing new, nothing original in *Camelot*, but she has, whenever permitted, livened the proceedings wonderfully. And always she has created rhythmic patterns which delight not only the eye but vividly underscore both the musical's medieval story-book while furthering, intensifying, or enhancing its story line. And this is more than can be said (save for several songs) for either Mr. Lerner or Mr. Loewe. Miss Holm's processions thread *Camelot* with grace, ease and nobility. Occasionally she employs a sort of polonaise step, and this not only gives her processions an archaic regal atmosphere but imbues them with a witty point of view. They are an amusing comment on all such courtly proceedings, while being in themselves the essence of such pomp. In "The Lusty Month of May" she sets Miss Andrews and her court to frolicking, deriving their dances from traditional early social dance forms, embellishing them with modest, though ebullient, lifts. So it goes throughout Miss Holm's *Camelot:* excellent dancers performing simple but charming combinations of archaic steps made modern (but not distractingly so) by Hanya Holm's strongly individual contemporary dance approach. There is only one number in which things get a bit fancy and somewhat out of hand, and that is in Act II during what should have been a long and magical "ballet" wherein enchantress Morgan Le Fey works her wiles at villain Mordred's instigation. Here Miss Holm's work seems to lack cohesive design; much of the movement is obscure and aimless. It seems this production number is remnants rather than a whole and integrated work. But to return to Hanya Holm's more positive contribution to *Camelot:* she stages its musical numbers beautifully, making even clichés seem innovations. Messrs. Lerner and Loewe should bless her for that.

With *Do Re Mi* (book and direction by Garson Kamin, score by Jule Styne, lyrics by Comden and Green, sets by Boris Aronson and costumes by Irene Sharaff) the American musical makes no gains, but it does get a hearty shot in its great big flaccid arm. For *Do Re Me* is a tinpanny, brashly-happy Broadway musical comedy which, while not art, is for the most part expert and diligent entertainment. Who, this season, can ask for anything more? Moreover, *Do Re Mi* introduces to Broadway a new choreographic combine: Marc Breaux and Deedee Wood. Not only are these former Michael Kidd assistants man and wife, but it is impossible to think of them save as one choreographer, so meshed are they in their work. And what an auspicious debut they have made.

Do Re Mi has the freshest choreography of the season. Impressed, I asked the choreographers their approach and solutions to the problems *Do Re Mi* set them. But first I wanted to know how two people work so well together. "Well," the Breaux half told me, "It's like I assist Deedee, and Deedee assists me. We learned how to work that way as assistants to Michael Kidd . . : Now, *Do Re Mi* is all about a racket and violence — not

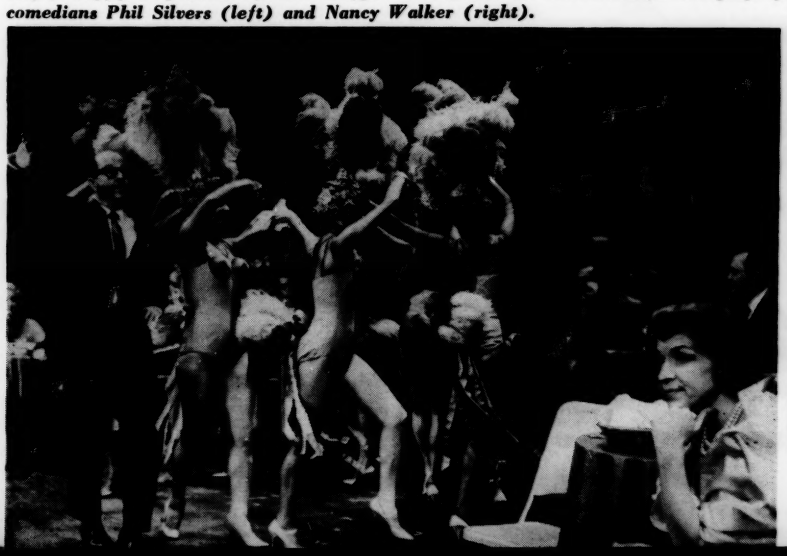
Hanya Holm has done "nothing new, nothing original in 'Camelot.' But she has, whenever permitted, livened the proceedings wonderfully." Above, the Morgan Le Fey number, in which the creatures of the forest cast their spell on Roddy McDowall.

really sinister but more zany — and kids today and their juke box world. So we went to the sources . . . the juke box world itself. We watched kids putting their money into juke boxes and we studied them dancing to the music of the jukes. We learned the modern Lindy, the Madison and the Slop. We studied their common beat. We worked in a Brubeck feeling in certain jazz sections. When we got to doing the violent action between the gangsters and mobsters and the cops and others, we first worked with props — guns, brass knuckles, black jacks, all sorts of weapons. That taught us the physical action which the use of such weapons requires. We really worked it out, throwing ourselves into the action, and so we saw, for example, that brutal kicking really utilizes an extension, a flexed extension with the foot held rigidly flat. For other numbers in the show, we worked out of vaudeville dance . . .

"Our favorite numbers are 'The Juke Box Trouble' (used to be called 'The Juke Box War') in Act II, and 'Ambition' in Act I. 'Ambition' is really a montage. It shows Tilda, the young heroine (played by Nancy Dussault) becoming a record star. Its basic technique is sort of like movie technique."

Breaux-Wood choreography is obviously so fresh because they root it in life and then supercharge it with technique, refining it to fit the time-space it must occupy in the show. It is a rich thing they do, for they utilize the full range of contemporary social, "art" and theatre dance. And best of all, what they do is never pretentious. Breaux-Wood is the best dance news on Broadway this dispiriting season. *END*

Staged by Deedee Wood and Marc Breaux, "Do Re Mi's" opening number is a witty, very funny, juxtaposition of cabaret-type dancing and the husband-wife interplay of comedians Phil Silvers (left) and Nancy Walker (right).



CHALIF
A Wealth of Dance Material
Dances, Exercise Music,
Folk Dances, Textbooks,
Ballets, Ballet Records
Complete Descriptive Catalogue
CHALIF PUBLICATIONS
P.O. Box 224 Chatham, N.J.

YOURS FOR THE ASKING
FREE!
Complete New Listing of
The Word's Greatest Dance Records
BOGEN PHONOGRAPHS
TAPE RECORDERS

"TEACHER APPROVED"
RECORDS FOR
BALLROOM—TAP—BALLET—
JAZZ—BABY WORK
1960 CONVENTION HITS
A NIGHT FOR DANCING — THE BEATEST BEATNIKS — TALKING DANCE — SANDMAN'S SOFT SHOE ARTISTS AND MODELS — THE END OF OUR SHOW. WRITE
DANCE RECORDS, INC.
WALDWICK, N. J.

EVA VARADY ROUTINES
Mean **PROGRESS** leading to **SUCCESS**
BALLET • TOE • CHARACTER
ACROBATIC • TAP • MODERN
MUSICAL COMEDY • NOVELTY
Teachers write for List
330 E. 83rd Street, New York 28, N. Y.

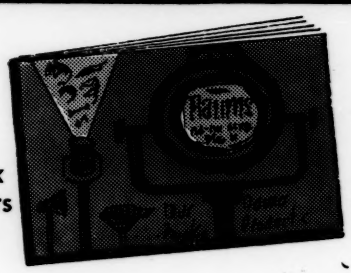
JNOTATION
ROUTINES
Home Study Course
All types Dance
LETICIA JAY
10 E. 85 St., N.Y. 28 RH 4-7588

"TAP DANCING"
124 Illustrations — 120 Combinations
How to form hundreds more
118 Symbols for Notating all Foot movements & sounds (Tap or Ballet)
$3.00 *Complete Book* **$3.00**
Send Check-Money Order to
FAIRYLAND U.S.A. INC.
Box 785 Newark 1, N.J.

BAUM'S HAS EVERYTHING . . . exciting, all new **DANCE RECITAL COSTUMES** featuring highest quality fabrics and workmanship —shown to you in full living color in our new 1961 catalog. Dazzling **COSTUME FABRICS, TRIMMINGS** and **NOVELTIES** for that "extra special" recital . . . **DANCE SHOES, LEOTARDS** and **ACCESSORIES . . . QUALITY** at **LOW PRICES,** sent to you in record time by **BAUM'S** "one-stop" service. **TRY US, NOW!**

SINCE 1887
BAUM'S INC
106-112 So. 11th St.
Phila. 7, Penna.

TEACHERS: Write (on your business letterhead) for BAUM'S completely new 1961 BLUE BOOK OF DANCE PRODUCTS —Your recital will be better than ever!



Distributors of CAPEZIO—DeLUCO—DANSKIN PRODUCTS

AMERICA'S LEADING DISTRIBUTOR OF DANCE PRODUCTS

REVIEWS

New York City Ballet; James Waring & Co.; Contemporary Dance Productions

BY DORIS HERING

New York City Ballet
New York City Center
December 8-January 15, 1961

When one says that George Balanchine is a musical choreographer, the statement has several meanings. Two of the meanings were disclosed in the second half of the New York City Ballet's nine-week season, when Balanchine's *Modern Jazz: Variants* was premiered (Jan. 4), and his version of *The Nutcracker* had its annual revival.

Modern Jazz: Variants was created to a specially commissioned score by Gunther Schuller. The music combined the casual musical jokes of the chamber jazz idiom with a strain of lyricism. In form, it was like a concerto grosso, with the Modern Jazz Quartet as the "solo" element on stage, and the composer-conductor, with the other musicians, in the pit.

Sometimes the sounds were sparse, almost cerebral. But then an instrument or a choir of instruments would take wing in thoughtful song, or an exuberant percussion "tapotage."

Balanchine did not approach the music as accompaniment. He reversed the procedure, using the dancers to color or amplify the music. There were four soloists, Diana Adams, John Jones, Melissa Hayden, and Arthur Mitchell. Six couples formed the corps.

The opening statement was made by the corps, first immobile, then reaching, stretching, thrusting a hip, flexing a foot . . . seemingly "testing," like a concert pianist getting used to a new keyboard.

Diana Adams and John Jones engaged in a serpentine jitterbug performed with the restraint of a Victorian couple suddenly confronted by "le jazz cool." Mr. Jones remained to dance with the girls. He paced in all directions as though trying to escape a magnet in the floor. Miss Adams followed with a solo backed by the boys. To a lambent double-bass melody, she strutted chastely, the boys sometimes watching her, sometimes joining her.

The ballet did not really catch fire until the duet for Melissa Hayden and Arthur Mitchell. Their movement-scribbles were traced with a lighthearted confidence, and Miss Hayden continued the mood in her solo with its bold turns on a flexed foot and its fouettés with pony tail flying.

In *Modern Jazz: Variants,* Balanchine allowed the music to be the dominating element — perhaps too much so. In *The Nutcracker,* music and dance were completely in harmony. But it was a harmony not found in many versions of the ballet. Instead of approaching the music as a series of "arias" separated by plateaux of "recitative," Balanchine treated it all with equal importance. And so a single cymbal clash at a crucial moment, or a violin obligato, had as much dramatic impetus as the "Waltz of the Flowers" or the celesta variation for the Sugar Plum Fairy.

Perhaps this is one reason why, after six years of repeated viewings, *The Nutcracker* seemed as spontaneous as ever. Another reason would be that Balanchine constantly makes little changes. This time there was more varied mime for the children and there seemed to be more humor in the scene for the mice. (We particularly liked the mouse who kept lifting her skirt as though she were about to begin a Charleston . . . and the mice who wiped their eyes with their tails after their king went down in defeat.)

This year's crop of children (led by Michele Campbell and Debbie Paine alternating as Clara; Paul Roman Mejia and Robert Maiorano alternating as the Prince) seemed unusually poised. Debbie Paine's dawn-smile as the Prince presented himself to her and Robert Maiorano's decisive mime as he recounted the mouse battle, were as expressive as any moment of adult theatre. And in the Hot Chocolate variation, the tiny round-cheeked Parrot who offered her wing for Francisco Moncion to use as a fan, already knows the subtle art of scene stealing.

In leading roles, we found Patricia McBride as the Dewdrop, and Jillana as Coffee, particularly well cast. We had not fully appreciated Miss McBride's clean-limbed strength in other roles this season. Jillana's beauty and full-blooded zest made one wish to see her in a really demanding classic variation with demi-caractère flavor—something like the *Don Quixote Pas de Deux.*

Also felicitously cast were Michael Lland as the Soldier and William Weslow as Tea. And never have we seen such perfectly matched Marzipan Shepherdesses as Carol Sumner, Hester Fitz Gerald, Sara Leland, Suki Schorer, and Victoria Simon.

(Cont'd on page 58)

SAN FRANCISCO
Academy Of Ballet
ALAN HOWARD, Director
CAROLYN PARKS, GWENN BARKER, MARC WILDE
2121 MARKET ST., SAN FRANCISCO KL 2-1166

STUART HODES
Modern Dance Technique
ask for Folder A
175 Lexington Ave., N.Y.C. LE 2-8977

The BALLET THEATRE SCHOOL
Lucia Chase, Director
Fernand Nault, Asst. Director
Official School of
The American Ballet Theatre
William Dollar
Valentina Pereyaslavec
Fernand Nault
William Griffith
Yurek Lazowski
Ludmila Shollar
Anna Youskevitch
Marianne Bolin
Matt Mattox (Jazz)
and
Igor Schwezoff
Graded Children's Classes
•
Adult Evening Classes
•
Special Summer Course July-Aug.
Approved by the U.S. Gov. for students from abroad
Elena Balieff, Executive Director
316 W. 57th St., N.Y.C. 19 JUdson 6-1941

Affiliated Schools
5137 Classen
Oklahoma City
Corliss Ingram, Dir.

Cleveland
720 Euclid Ave.
Ruth Pryor, Dir.

Indianapolis
635 N. Pennsylvania
Marguerite deAnguera, Dir.

DANCE BOOKS
Current and out-of-print on all phases of dance.
Free catalogues on request
THE DANCE MART
BOX 48, HOMECREST STATION
BROOKLYN 29, N.Y.

Read the
DANCE NOTATION RECORD
Articles related to Dance and Notation Notated Material — Children's Section Issued Quarterly — $5.00 per year
Write:
DANCE NOTATION BUREAU, INC.
47 West 63rd St., N.Y.C. 23, EN 2-7740

KATE SHEA
Fabrics & Accessories for dance schools.
Everything for your costume needs.
Send for price list
112 West 44 St., NYC JU 2-1734

WHOLESALE
DANCE SUPPLIES
Teachers: Write for our catalog & whlse. prices
Style Queen, inc.
1536 West 7th Street
Los Angeles 17, Calif.

Samuelson
PIONEER FABRIC HOUSE OF THE WEST
1033 South Los Angeles Street
Los Angeles, California

DANCE TEACHERS SEND FOR NEW CATALOG
STATLER RECORDS
FOR ALL YOUR DANCING
P.O. Box 189, RADIO CITY STATION,
New York 19, N.Y.

EXCITING! COLORFUL!
RECITAL COSTUMES
Irene's DANCEWEAR
83-46 — 249 *St., Jamaica 26, N. Y.*
TEACHERS! Send For Catalog In Color.

LA RAY BOOT SHOP, INC.
"Everything for the Dancer"
SHOES LEOTARDS ACCESSORIES
Agency for Freed's English Toe Shoes
Write for Free Catalog "LR"
107 West 46th St., New York 19

IN THE MAILBOX:

THE TEACHER SPEAKS

Can it be that you do not appreciate your own talent? I've seen every company that exists in Europe. I don't know of one that tops American Ballet Theatre in its recent performances here, or several other American imports, including *West Side Story* . . . You're also very critical of your schools and schooling. You have in your country some of the greatest teachers in the world. Don't fail to appreciate them. *Maria Gorkin*
Basel, Switzerland

•

. . . Let us be careful, when we push toward licensing, that we don't choke the possibility of new dance forms. Some kind of legislation is inevitable, but we as teachers must remember that dance is an art, the standards of which cannot be legislated to the point of sterility. We must be sure that criteria for teacher licensing is as fair to the art of the teacher as it is fair to the protection of the pupils . . . *Ann Smith*
New City, N. Y.

•

Yes, Helen Wicks Reid is absolutely right when she says "There Ought To Be A Law" (October, 1960). Permit me to quote a contemporary philosopher:
"Where there is no law there is anarchy; where there is anarchy there is no wisdom; where there is no wisdom there is no order; where there is no order there is no guide; where there is no guide there is no progress; where there is no progress there is no unity; where there is no unity there is no strength; where there is no strength there is no protection; where there is no protection there is apathy, selfishness, greed, dishonesty, envy, fear and discouragement."
Who would oppose *just* law? Not that select group of dance teachers who are a law unto themselves. *Just* law is opposed by the ignorant and dishonest. Teachers should be required by law to pass an examination . . . *Neil Peters,*
Aurora, Ill.

•

Why not license music teachers, art teachers, speech teachers? Why just dance teachers? . . . *Thelma DeMontville*
Abilene, Texas

•

It's about time that someone spoke out about the disgracefully low standard of ballet teachers in America.
My hat off to you and Thalia Mara *("The Changes Before Us," November, 1960)* for having the courage to present the painful and all too true facts . . . As a teacher of ballet it has too often been my unhappy lot to attempt to undo bad training from other schools, some of them supposedly reputable. *Olga Ziceva*
San Mateo, Calif.

•

In our town we have a YMCA that hires "floating" teachers who use chairs for ballet barres and don't have mirrors. In the past ten years they've had numerous teachers, none of them qualified. In addition, the teachers have no overhead, and use the society pages of the newspaper to herald them as world-renowned dancers.
Too, we've had almost twenty private teachers here in the past ten years who have rented halls for one or two hours per week and hustled twenty or thirty children in for a fast shuffle . . . Although the fly-by-night operators have finally given up, I am now faced with the problem of several of my beginner and intermediate ballet students (ages 13, 15 and 16) giving fifty-cent and seventy-five-cent lessons in their basements.
Yes, I'm sure that it's high time that legislation governing qualifications, age, advertising and business tactics be formulated in each state, or perhaps even on a national basis . . . *Dolores Morris*
Parkersburg, W. Va.

•

We have the problem here of a few young people who take some lessons in ballet and then proceed to open "dancing schools" in the basements of their homes . . . Another interesting problem is the "dancing" taught at the local YMCA's . . . Why give privately owned dance schools competition by offering classes that are taught by inexperienced, poorly trained and transient people?
My partner, Kata Novak, and I have had years of professional work and are always seeking more training. We have worked hard to establish a ballet company in town and a healthy understanding of the art. We will not tolerate having the foundation kicked out from under us by these phony teachers.
But how easy will it be to obtain a license? Will it be a simple matter for just anyone to get one? I am for proper licensing of all dance teachers, but let's keep it proper.

Now a word in defense of *some* teachers who use the backs of chairs for a barre. Kata Novak and I teach in several outlying communities around the Grand Forks area. These towns cannot support a full-time teacher, yet there are many children who are capable students and deserve a good dance education. You would be surprised at the children—including boys—who live on isolated farms in the rural areas of North Dakota who are becoming very good dancers. Some of our students there first came to us in boots and some barefooted, and had never heard of ballet slippers. These children are doing adequate work, and names like Pavlova, Fokine and Tallchief are now household words to them. We are pioneers here, and in these small towns have had to use the backs of chairs—yet these children are getting darn good training. *Rogers Barnes*
Grand Forks, N. D.

•

The licensing of dance teachers *could* be one of the best things to ever happen to good dance teachers. But I am wondering if such a thing would become more of a tax than a program to improve the quality of dance instruction? I think we should be very careful to see that our lawmakers don't use this as an excuse for bringing in additional revenue without real regard for the quality of dance instruction . . . *Alton Denning*
Rocky Mount, N. C.

•

It's about time something was done to place the dance teacher on a professional basis . . . My doctor referrals include many children who have taken ballet lessons from unqualified teachers and consequently are sent to me for the correction of pronated ankles, lordosis and generally a tendency to scoliosis — no wonder the public objects . . *Jerrie Hoseason*
Los Angeles, Calif.

•

. . . I'm for legislation, but our bitterest enemy will be Mr. Smith of NADAA, whose whole empire is built on getting even the 9-year-olds into the teaching field. I wonder what we will do about him . . . *Betty Merriweather*
Eureka, Calif.

•

. . . There should be immediate action by all of the major teacher organizations to create legislation that will be of benefit to the profession, and consequently to the public . . . *Don Brassea*
Homewood, Ill.

CHICAGO
NATIONAL ASSOCIATION OF DANCE MASTERS, INC.
Educational Program and Meeting-Feb. 5th, 1961 at the Sheraton Towers. Non-Members write for information and application to join. Previous Normal School and Convention Notes now on sale.

February Meeting

Partial Faculty:
Darrell Henline
Jack Beaber
Ballroom
Harold Halliday

Edna Cristensen, Secretary **Marie A. Buczkowski, President**
Executive Office — Suite 1610 — 32 W. Randolph, Chicago 1, Ill.

Dance Masters of America
New York City Chapter
ONE DAY MATERIAL SESSION
open to non-members
SUNDAY, FEBRUARY 19, 1961
EDISON HOTEL - 47th St. & Broadway, New York City
Ballet, Taps, etc.; REGISTRATION 8:30 A.M.; Ballroom, REGISTRATION 12:30 P.M.
STAGE ARTS • ALL STAR FACULTY • BALLROOM
Matt Mattox — Modern Jazz
Mme. Hilda Butsova — Ballet
Hal Leroy — Advance Tap
Gerald Cummins — Children's Dances
Arve Corbin — Cha, Cha, Cha
David Formento — Western Swing
Kaye Kafka — Polka
Frances Chalif — Children's Foxtrot — Waltz
ALBERT BUTLER, President • For information write • LOIS McDONALD, Sec.-Treas.
20 Battin Rd., Fair Haven, N. J.

DANCE EDUCATORS OF AMERICA
A National Organization of Qualified Dance Teachers
Headquarters New York City
ALL-BALLROOM SESSION, Sunday, February 5
(see ad in Feb. issue of Ballroom Dance Magazine)
Exec. office: 21 Club Road, Sea Cliff, L. I., N. Y

TOUTE LA DANSE ET LA MUSIQUE
The oldest specialized French review
Editor-in-Chief: JEAN SILVANT
Subscription: 1 year $9.00 — 6 months $5.00 **110 Rue Chaponnay, Lyon (FRANCE)**
Editorial offices: 39 Avenue Ernest Reyer, PARIS XIV
The best specialized French review

• ESPINOSA'S World Famous BALLET BOOKS •
Analytical Description of all the Orthodox Techniques
Elementary $2 Intermediate $2 Advanced $3 100 Simple Enchainements $2
SPECIALLY COMPOSED MUSIC for Barre, Adage, Batterie, Etc.
which may be used in conjunction with the above books
Grade 1-3 ..... $1.50 **Album of Twenty** **Elementary, Intermediate,**
Grade 4 & 5... $1.50 **Grade Dances.. $1.50** **Advanced ... $1.50 each**
Remittance with order to:
THE BRITISH BALLET ORGANIZATION
Woolborough House, 39 Lonsdale Road, London S.W. 13, England
The Organization's Quarterly Bulletin costs $1 a year (post free)

Your Students Will Improve with Stepping Tones

Tap Exercise Records Grades I-II-III

NOW AVAILABLE Grade IV

Al Gilbert now brings his perfected Techniques to you and your Students. Special Music by Johnny Finke. Voice by Al Gilbert. Hundreds of Steps and Combinations Acclaimed by Teachers everywhere.

• Cecchetti Records
• Routines

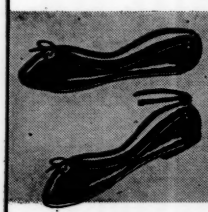
Stepping Tones Records

• VOCAL DICTIONARY OF BALLET TERMINOLOGY

Send for Catalog of Records & Routines

P.O. BOX 64334, LOS ANGELES 64, CALIF.

DANCEWEAR by Maurice



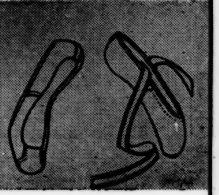
JAZZ SLIPPER
A D'orsay Cut Ballet . . . Perfect for Modern Jazz. Has Either Pleated or Full Sole. Available With or Without Ankle Straps In All Colors.

RUSSIAN SOFT-TOE BALLET SLIPPER
Made With Short Elk Sole For Perfect Point. Full Canvas Lined to Absorb Perspiration. Available in Black, White, Pink, Red, and Blue Glove Kid. Other Colors to Order.

MICHIGAN'S LARGEST SELECTION OF DANCE WEAR!

Maurice

SUPER-TOE
The Perfect Hand Made Point Shoe With Suede Tip and Square Toe. Contoured Arch For Greater Flexibility. Available in Pink, Black and White.



Complete Selections
Perfect Fit Guaranteed.

FREE! Write for new 32 page catalog. Dept. P
All mail orders filled same day as received.

Maurice Danswear, Inc.
33 JOHN R STREET • DETROIT 26, MICH.
• Formerly CHICAGO THEATRICAL SHOE CO. OF DETROIT

IN THE NEWS

***HOLLAND:** "The White Salamander," Sonja van Beers and American Sylvester Campbell in the lead roles, was choreographed by U.S. modern dancer Paul Taylor for The Netherlands Ballet, The Hague, this summer. Taylor & Co. gave a N.Y. concert Jan. 14 at Hunter Playhouse (review in March).*

***DANCE RHYTHMS OF INDIA:** Nala Najan, praised for work in theatre and TV, makes his concert debut Feb. 12 at the 92nd St. Y with a co. of Indian dancers and musicians. Najan introduces several unusual features on the program, including 1st U.S. viewing of Kathak, ancient North Indian classic dance.*

CARACAS: The scene above is the opening signature of the weekly 15-minute TV program of the Ballet Nacional de Venezuela in Caracas. The group of 16, sponsored by the Venezuelan Ministry of Education, has been directed since last fall by American teacher-choreographer Harry Asmus.

United Press Int'l.

LONDON: Dame Margot Fonteyn de Arias and husband (right) Dr. Roberto Arias were escorted Dec. 13 by Maj. Gen. Sir Guy Salisbury Jones, Marshal of the British diplomatic corps, to Buckingham Palace, where Arias, reinstated as Panamanian Ambassador, presented his credentials to Queen Elizabeth.

REPLACING GISELLE: Francois Szony supports his new partner, Nancy Claire, atop London's Palladium Th. The duo's schedule will keep them traveling abroad until at least mid-1962. Original partner for Francois' famed dance act was his sister Giselle.

Califone takes a Bow

Professional Dance Studio net price — just $209.50. Added attraction: All-chrome player base — $12.50 extra.

We proudly present our newest portable sound system — the Califone PROMENADE II *Model 42V. Designed especially for the dancing profession, it achieves an exciting new high in fidelity and versatile performance.*

The PROMENADE's two extended-range speakers fulfill all requirements for instruction, rehearsal, recital and public address — in small studios or large auditoriums. The remarkable Strobeselector variable speed motor requires no warm-up, and the boosted bass is a dancer's delight. Other advantages include a 25-ft. speaker cable (extensions available), kickproof speaker grill, and spring float suspension — welcome insurance against groove-jumping from floor vibration. Another plus is the new jet-silver and chrome color combination.

- Here is the complete quality sound system!
- For full information on the PROMENADE II Model 42V and other Rheem Califone variable speed models from $99.50, WRITE DEPT. D-2 today.

Keep pace with Rheem **califone** CORPORATION
1020 N. LA BREA AVENUE, HOLLYWOOD 38, CALIF.

Foremost Manufacturer of Selective Audio-Visual Products

WOLFF-FORDING Has Everything for Your Recital Needs . . .

WE STOCK READYMADE COSTUMES

- Complete Shoe Dept.
- Famous Kraskin Batons
- Rogen or Califone Record Players

We offer a fabulous new array of costume fabrics to make your show a success.

New! Fluorescent novelty prints — Nets — Lame'— Accessories — Hats — Danskin Tights.

Largest selection of sequins always in stock.

★ HIGHEST QUALITY
★ SPEEDY 24 HOUR SERVICE
★ LOWEST PRICES

Distributors for all leading Record Companies

Est. 1893

THE COMPLETE THEATRICAL DEPT. STORE
WOLFF-FORDING CO.
DIVISION OF GENERAL TEXTILE CO
46 STUART ST., BOSTON HA 6-6240

Write for our complete catalogue

As the Chicago Opera Ballet starts its fifth U.S. tour

RUTH PAGE DISCUSSES OPERA-INTO-BALLET

BY SAUL GOODMAN

No sooner does one season end than work begins for the next. And even now, half a lifetime after her first encounter with the world of dance, as a member of Anna Pavlova's company (for its final tour of South America), activity continues to be the pattern of Ruth Page's professional life.

Effervescent Ruth Page is not one to spend time retreading the paths of glory of her past fame, although her background actually is fabulous. As producer, choreographer, dancer, ballet mistress, and sometimes as all four, her story is part of the artistic growth of Chicago and also part of the international scene.

Ceaselessly committed to the dance, she is today principally occupied with her Chicago Opera Ballet, a young group which she has created and carefully nurtures.

The Chicago Opera Ballet, which was organized with the Chicago Lyric Opera in 1954, prepares and rehearses its work at its home base in Chicago. It also performs with the opera company in its regular seasons, having the advantage of appearing in operas closely linked with the ballet company's own repertoire. In addition, the company exists by itself as a touring ballet company which last month began its fifth annual Columbia Artists Management tour of the United States. This year it is the West that will be toured, the policy being to alternate between the eastern and western parts of the U.S. in order to make possible shorter stretches from one engagement to the next. In the 280 cities — large, medium and small — that have so far been visited, Miss Page's company has presented a repertoire with a unique aspect. Its emphasis is ballets based on opera stories and opera music. For the 1961 tour she has choreographed Johann Strauss' *Die Fledermaus* (with Sonia Arova, Yvonne Meyier, Milorad Miskovitch and Charles Schick in the leading roles). It is being presented on the same program (premiered January 9 at Rockford, Ill.) as *Camille*, based on Verdi's *La Traviata* (first with Maria Tallchief, then Melissa Hayden dancing the title role; Kenneth Johnson as Armand; Bentley Stone as Père Duval). In between these two opera-into-ballets there is a new, short jazz work, *Concertino pour Trois*, for one girl and two boys (Patricia Klekovic, Kenneth Johnson and Orrin Kayan). All three works were choreographed by Ruth Page.

Ruth Page's love for opera goes back to her youth. Despite the innumerable operas she has seen, and the many times she has seen them—including those for which she has choreographed ballets — she never tires of them. It was her great enthusiasm for opera and music and her feeling that the opera stories could clearly and dramatically be told to an audience in dance form that brought her to experiment with what she calls "opera-into-ballet." The possessor of an imaginative mind and a keen sense of theater, she was able to visualize a fusion which most people had thought impossible.

To start, she felt strongly that opera music is not only endearing to audiences, but frequently actually lends itself to dance — especially the operas composed by Rossini, Verdi, the Strausses, and Bizet. "I felt that the dancing body could successfully express the drama and emotion conveyed by the voice of the singer, and that the dramatic ideas of the composer and librettist could be expressed in dance as well as in song." But wisely Ruth Page did not attempt to literally translate the opera into dance. Obviously it would be impossible to convert all the literal story details into the much less literal language of dance. She decided to take the opera story and music as a whole and to transform them into a new and original dance work so that the drama of the revised form would be clearly comprehensible to the audience and yet appeal to them in terms of dance.

"How fascinating to see an old favorite, but for a change feel the drama through the dance rather than through singing. I like dramatic ballet and have found the unravelling and simplification of the complicated opera stories, and their transformation into ballet, a fascinating task."

Ruth Page's first opera-into-ballet venture occurred in 1938 and was produced under the auspices of the Federal Theatre Project of the WPA. She changed the locale of Bizet's *Carmen* to contemporary civil war Spain, and called the ballet *Guns and Castanets*. Escamillo was a Fascist aviator, Don Jose a Loyalist soldier, and Carmen a gypsy girl who didn't know which side was which. The ballet had a six-week run, seven performances a week, at Chicago's Blackstone Theatre. Now, Miss Page says, she stays much closer to the original opera story and tries to find

(Over)

NEW!

Bonnie Prudden dance and exercise fashions

created by america's favorite teacher and author on physical fitness

Feel free as all outdoors. Sleek, snug fitting and guaranteed. Solid colors 100% stretch Nylon. Stripes 50% dacron polyester, 50% nylon. Molds to your body for complete freedom of movement. Color keyed to match your mood or for exciting mix n' match combinations. What's more, they can be laundered countless times by hand or machine, never losing their shape.

Bonnie Prudden Dance and Exercise Fashions help you get more out of life and look like a million, too. Ladies' and girls' sizes available exclusively through Montgomery Ward. Order by mail or visit your nearest Montgomery Ward Store.

A. Slip-Ons: Flexible nonskid plastic sole. Colors: White and Red Stripes, White and Gold Stripes, White and Royal Stripes. Shoe Sizes: Small (4-5½), Medium (6-7½), Large (8-9½).
32BG974 Ship. Wt. 2 oz. **$1.00 each**

B. Short Leotard: Colors: White and Royal Stripes, Solid Colors: Royal or Black. Hip Sizes: Small (30-34), Medium (35-39), Large (40-44).
32BG972 Ship. Wt. 5 oz. **$3.98 each**

C. Halter Shirt. Colors: Solid Gold, Solid Black, White and Royal Stripes. White and Red Stripes. Bust Sizes: Small (28-32), Medium (33-37), Large (38-42).
32BG970 Ship. Wt. 3 oz. **$2.98 each**

D. Capri Pant: Solid Colors: Black, Royal, Gold. Hip Sizes: Small (30-34), Medium (35-39), Large (40-44).
32BG971 Ship. Wt. 5 oz. **$3.98 each**

E. Long Leotard: Colors: Turquoise, Navy, Royal. Hip Sizes: Small (30-34), Medium (35-39), Large (40-44).
32BG973 Ship. Wt. 6 oz. **$4.98 each**

NOTE: If you have a city or state sales tax include the correct additional amount with your remittance.

HOW TO MEASURE: For shirt size measure fullest part of bust.
SHIRT SIZES: SMALL: 28-32/MEDIUM: 33-37/LARGE: 38-42
For Pants & Leotard size measure hip 9" below waist.
HIP SIZES: SMALL: 30-34/MEDIUM: 35-39/LARGE: 40-44

Order by Mail from the nearest mail order house: Chicago 7, Ill.; St. Paul 1, Minn.; Kansas City 23, Mo.; Baltimore 32, Md.; Albany 1, N. Y.; Denver 17, Col.; Ft. Worth 1, Tex.; Portland 10, Ore.; Oakland 16, Calif.

Order in Person or by Phone from any of 1140 Montgomery Ward Stores. Consult your local telephone directory.

check to be sure you have included all colors, sizes, etc.

INCLUDE FOR PARCEL POST	ZONES			
Shipping Weight of Your Order	1-2 Not Over 150 Miles	3 151 to 300 Miles	4 301 to 600 Miles	5 601 to 1000 Miles
Up to but not including 16 ounces.....	3c for the first 2 ounces and 1½¢ for each additional ounce			
16 ounces to 2 lbs.....	33¢	35¢	39¢	45¢
2 lbs. 1 oz. to 3 lbs.....	38¢	41¢	47¢	55¢
3 lbs. 1 oz. to 4 lbs.....	43¢	47¢	55¢	65¢
4 lbs. 1 oz. to 5 lbs.....	48¢	53¢	63¢	75¢

MONTGOMERY WARD

a Miller Records
ISIC
for
DANCE

CLASS-TECHNIQUE-PERFORMANCE
ELEMENTARY and ADVANCED
With
SUGGESTIONS for MOVEMENT

Also Sheet Music

ALBUM #1
ACCOMPANIMENT FOR TECHNIQUE

16 short pieces in different styles and tempos, each with a one-measure introduction for preparation and suggested list of suitable techniques.

ALBUM #2
SECOND ALBUM FOR DANCE

4 studies, each about 3 minutes long, making this a good follow-up for Album #1. Also, a complete 10-minute ballet, "The Fable of the Donkey," including narrative, suggestions for performing and costume sketches.

ALBUM #3
THIRD ALBUM FOR DANCE

10 "dancey" pieces for improvisation or performance. Some may also be used for technique classes, since they keep a steady beat.

ALBUM #4
MUSIC FOR RHYTHMS AND DANCE

Primarily for use with children, 4 pages of suggestions for the teacher with no special training in movement, rhythms or use of music. For basic movements, dramatic play, rhythm band, etc. May also be used for more advanced classes.

ON THE APPROVED LISTS OF BOARDS OF EDUCATION of Detroit, Boston, Kansas City, Miami, Washington, D.C., New York City, Philadelphia, Los Angeles, Baltimore and many others.

COMPOSED AND PLAYED BY FREDA MILLER. Each album contains 3 break-resistant records (6 sides) recorded with piano at 78 RPM for easy stop and go. Price per album $10.00 postpaid plus 52¢ federal excise tax unless school exempted. Descriptive brochure on request. Mail check, money order or school requisition.

Freda Miller Records
Dept. D, Box 383—Northport, L.I., N.Y.

RUTH PAGE *(Cont'd)*

the essence of the music drama as it was originally written. Isaac Van Grove, once accompanist and coach for such opera greats as Mary Garden and Grace Moore, and long a conductor of the Chicago Opera Co. continues to be Miss Page's ideal music collaborator. Nicholas Remisoff, now a Hollywood art director, was and frequently still is her scenic collaborator.

Her second effort along these lines was Verdi's *Il Trovatore*. As a child Ruth Page and her brother (Dr. Irvine Page, now head of the Research Division at the Cleveland Clinic) at one time attended a third-rate performance of this opera and, not understanding any of it, thought it hilariously funny. As a result of this erroneous impression, the choreographer tackled this overly dramatic and highly improbable opera story in a comedy vein. Hardly had she begun to work on it than she heard a Metropolitan Opera performance on the radio. Without the distraction of unconvincing stage action, an entirely different concept took hold. She immediately abandoned her original approach and developed it as a dance drama. Premiered at the University of Chicago, where she had given many performances before the Chicago Opera House became available to her, it was performed to piano accompaniment, without scenery and in ill-suited costumes, and was not very successful. A number of years later, with scenery and costumes by Antoni Clave, she restaged it for the Ballets des Champs Elysées in Paris under the title of *Revanche*. It had an instantaneous, positive reaction.

Pleased at her progress, she now turned her attention to something less dramatic and tragic — Franz Lehar's light and gay *Merry Widow*. Originally staged as *Vilia*, for the Coronation Season of London's Festival Ballet, it not only received the unanimous praise of the press and audiences, but the heirs of Franz Lehar — whose permission to perform any of his works must be obtained and who were at first reluctant to grant it — admitted most graciously that Miss Page's dance version had given a new vitality to the old favorite.

"Despite its success in England, including both London and the British Provinces, as well as in Monte Carlo, I was myself not satisfied that it would be a

Serge Lido

success in New York, where I had the dream of some day presenting it on Broadway. The music was entirely rearranged, and Rolf Gerard designed lovely new scenery and costumes, with which I was more than pleased. The success of the revised *Merry Widow*, and of *Revenge (Il Trovatore)* in Chicago gave me the courage to look towards New York. We had the company of dancers assembled and rehearsed, and we had Alicia Markova as guest star. We were lucky to find a Broadway theatre just before Christmas, 1955. The program was extremely well received. Columbia Artists Management saw us and liked us.

Miss Page has also choreographed dance versions of Rossini's *Barber of Seville* (which she calls *Susannah and the Barber)*, Richard Strauss' *Salomé* (a mood drama based on modern movement rather than classic ballet), and the previously mentioned *Camille*.

Last season's contribution was a new, revised version of *Carmen*, which more closely follows the original story than the 1938 version. "There are many more operas I am eager to recreate in ballet form. Despite my own preference to break the pattern temporarily at this point and again use specially written music, there seems to be a demand for new opera-into-ballets each season." Conscious that the success of a ballet is due in large measure to its music and how it is interpreted, Ruth Page would like to alternate between opera music and specially written music. She finds them equally exciting and challenging.

At the tour's end, Miss Page, who accompanies the company on most of it, returns home to her Chicago apartment overlooking Lake Michigan with plans and projects for the coming year already well in mind.

Comes May, she and her husband are off to Europe, where they have a studio in

(Cont'd on page 62)

Opposite page:

New to the repertoire of the Chicago Opera Ballet this season is "Die Fledermaus," with scenery and costumes by French painter Andre Delfau. At left, in the title role, one of the co's distinguished guest artists, Milorad Miskovitch (who has led his own Ballets de Paris successfully in recent tours of Europe, Africa and South America). Also heading the 1961 roster are Melissa Hayden (on loan from NYC Ballet), Kenneth Johnson (with the Co. since its inception), Bentley Stone, Sonia Arova (after 3 years abroad with American Festival Ballet), Yvonne Meyier, Patricia Klekovic and Orrin Kayan.

(12" x 22" PLASTIC)

Decorate Studio or Home

WHITE & GOLD DANCE FIGURES
WALL DECORATION—LOOKS LIKE METAL
ILL. ONE OF MANY ATTRACTIVE DESIGNS

Write on school stationery for FREE Plastic Ballerina figure (not shown). 7" x 4"—3 dimensional. Also catalogue for gift & awards suggestions.

COLORARTEX INC.
729 CHURCH AVENUE
BROOKLYN 18, NEW YORK

"SHOEING" THE DANCER FOR 25 YEARS!

Kling's . . . FOR THE VERY BEST in DANCE FOOTWEAR!

STUDENT "21" TOE SHOES

Comfortable noiseless hand molded boxing. Oak leather arch and sole provide balanced support. Also made with strong fibre shank for over-developed arches. Pink, White or Black Satin.

6.25

Black or White Kid. 6.75

PROFESSIONAL TOE SHOES

Pleated satin toe allows wider toe base and effortless point. Arches vary from very soft to extra strong—depending on individual requirements. Pink, White or Black Satin.

6.45

Zephyr-Lite Toe Shoe. . . . 6.45

- Black • White
- Aqua
- Yellow
- Pink • Red
- Bronze
- Orange
- Plum
- Brown
- Light Blue
- Chartreuse
- Green
- Lavender
- Royal Blue
- Tan • Grey
- Fuchsia
- Purple

double stitched
KLINGRITE BALLET SHOES

AVAILABLE IN 19 COLORS, ONLY 3.85

Soft, glove fitting cowhide leather ballet shoes made on a toe shoe last . . . it points with the foot. **Exclusive Double stitched soles and insoles give more wear, more service!** Full canvas lining! Pleated toe. Available in 19 colors! Sizes 8½ child to 9 adult.

Klings Theatrical SHOE CO.

218 S. WABASH AVE.
CHICAGO 4, ILL.
HArrison 7-2028

NOW! WRITE FOR FREE CATALOG!

Russian Tea Room
Vodka and Shashlik
150 W. 57 ST • CO 5-0947
NEXT TO CARNEGIE HALL
open daily including Sunday

BODY ALIGNMENT
based on the Alexander technique
Don't waste your time in dance class correcting postural defects!
We can help you overcome pelvic tilt, hollow back, round shoulders, etc.
Write for free brochure
Judith Leibowitz and Joyce Ringdahl
19 West 70 St., New York 23, New York
Telephone SU 7-3560

EDNA LUCILE BAUM
offers
USABLE DANCE NOTES for TEACHERS: Dances—Technique—Ballet Variations
Send for Catalog To:
660 North Dearborn Street, Chicago 10

AL-LEON
MINNS JAMES
"THE JAZZ DANCERS"
Specialists in the History of Authentic Jazz Dance.
CLASSES IN JAZZ
DANCE PLAYERS STUDIO, 1233 6th Ave. N.Y.C.
MO 3-5949

H.W. SHAW
Your Headquarters for Dance Gifts & Prizes
Bogen Record Players
All Ballroom Brand Records
36 pg. FREE CATALOG
112 W. 44th St., New York 36, N.Y. Circle 5-6912

LOOKING AT TELEVISION

WITH ANN BARZEL

This month I propose a toast to Butler and Bell for outstanding services to television dance. Butler, John, served with distinction in three categories of the medium. Bell, Alexander Graham, invented the telephone that publicized itself last month with top-drawer dancers that were a boon to a dance-hungry public.

John Butler's *Ballet of the Nativity* was presented on the Lamp Unto My Feet program of Jan. 1. In retelling a totally familiar story, the problem is to create a reason for the repetition or to tell the tale in a manner to hold the attention of an audience that already knows every detail. Butler met both challenges. He created a devotional mood that owed as much to the peaceful innocence and simple grace of the movement style as to the 12th-Century manner of the production. If one were not touched by faith, Butler's Nativity ballet held one esthetically by its felicity of style and beauty of dance. Glen Tetley as Joseph, Carmen de Lavallade as Mary, Betty de Jong as Elizabeth, and Butler as the Angel all danced with a sense of tranquil awe. The music by Richard Wernick was beautifully suitable.

Butler also choreographed the passages that set the movement style for the production of Anouilh's *Carnival of Thieves*, the television Play of the Week in many locales. Butler's satiric gestures and poses suited the wry comedy and heightened the atmosphere of fantasy. Glen Tetley was superb as a tootling clown-figure who directed actors and commented on action as he danced around the characters throughout the play. Kelly Brown was a dancing policeman, and ex-dancer Pat Stanley was excellent as the ingenue.

Twice during the month the Bell Telephone Hour presented classical ballet with stellar artists. On Dec. 23 the Christmas season was saluted with a Christmas Tree Dance performed by Igor Youskevitch and Roberta Lubell. Youskevitch established his eminence with his patrician bow during the introduction. In a less than distinguished pas de deux to tinkley music-box accompaniment he managed to maintain the simplicity and effortlessness that have always marked his work. The camera, placed above the dancers, minimized the jumps. Miss Lubell is a nice little dancer remembered from her recent work in corps de ballet. But she is hardly of the artistic stature to appear with the prince of premier danseurs. On the same program American Ballet Theatre danced a well-arranged abbreviation of Frederick Ashton's *Les Patineurs*. Scott Douglas was very crisp and correct in the "show-off" solo, and Ruth Ann Koesun and John Kriza danced the pas de deux with a smoothness that went along with the skating conceit. Elizabeth Carroll did particularly well, and the corps looked polished enough to auger well for the coming season.

On January 6, Bell Telephone celebrated a quarter of a century on the air waves with a truly distinguished array of artists of music and dance. Maria Tallchief and Erik Bruhn danced the *Don Quixote Pas de Deux* with the brio one expects of top artists in a showpiece. Tallchief has an exhilarating way of maintaining musicality at great speed and dramatizing her skill. Bruhn was a dream of balletic elegance. His grande pirouette was dazzling and there were some particularly breath-taking pirouettes à la seconde sautées. The pas de deux was given a setting of giant lace fans for backdrop. Four girls in red costume and two boys danced some simple formations and posed in the background to make the whole a "production." The program was concluded with recorded dances of the Georgian State Dancers at their most delightful.

The art of the dance appeared again in pure form on the Jan. 1 Omnibus program. The fact that there will be a Lincoln Center of Performing Arts is in itself exciting, and the presentation of the models of the future theatres was in itself a good show. The bits of drama, dance and theatre were not more than tame samplings. Dance came off best, though the excerpts from *Figure in the Carpet*, Balanchine's ballet that salutes Persian artisanship, hardly gave the public that has never seen it an adequate idea of the scale of the work. Francisco Moncion and partner were barely glimpsed in the Spanish bit, Mary Hinkson and Arthur Mitchell scampered through their lively dance and Nicholas Magallanes and Patricia McBride posed picturesquely in the Chinese dance. Diana Adams and her quartet of escorts were charming in the Scottish dance. The high spot was Edward Villella soaring in the French variation.

Picturesque dance was also on view on the Dinah Shore Show of Dec. 25 when a number of Japanese variety acts

brought an international holiday atmosphere as well as cultural exchange on a popular level. Agile men and girls danced ceremoniously or deftly handled lanterns, tops or swords. Many props figured, as did beautiful costumes which at one point changed color if you viewed on a color set. Dinah Shore and choreographer Charmoli did an amusing comedy dance as chimney sweeps on a roof-top.

Charmoli and assistant Dick Beard did the best Christmas season choreography that I caught on Shirley Temple's *Babes in Toyland* of Dec. 25. Cleverest was a doll dance in which six girls on pointes simulated the mechanical movements tradition assigns to dolls. It was particularly inventive in having the dancers move their well-trained feet in separate articulations. Using the kind of imagination he used with such prodigality in his pioneer days, Charmoli employed photographic tricks in a parade of toy soldiers. Multiple images made a small troop into a large army of perfectly unanimous men.

Christmas week promised a great deal of dance, and not all of it was delivered. Valerie Bettis appeared in a moving little drama called *The Rag Tent*. She did not dance, but it is always good to see her. Music for a Christmas Night credited Robert Pagent with choreography, but the five of us who were watching together could not find a dance step and couldn't all have blinked simultaneously. Pagent as choreographer and Villella as dancer were listed on ABC's Music For New Year's Night, which was not seen in our part of the land—the time having been pre-empted for sportier events.

The Golden Child, a new opera by Phillip Bezanson, presented by Hallmark on Dec. 16, had Matt Mattox as choreographer. I have always found Mattox exciting, but he could not do much in the way of a dance for miners and fancy ladies in a crowded barroom.

Popular personalities of the month included Brascia and Tybee and Elizabeth Seal. The first named appeared on the Ed Sullivan Show of Dec. 11 in another of their remarkable jazz dances. John Brascia's wonderfully lithe body exudes rhythm. Miss Tybee is a good dancer, but did not look her best this time because her costume was unattractive. Miss Seal, who has made her fame as Irma la Douce, is a bouncy girl, and Peter Gennaro set her steps to bounce and kick. This was in a number with the boys on the Perry Como Show of Jan. 4. She did high kicks, fan kicks and splits as she bubbled "Hey, Look Me Over." *END*

LABANOTATION

RUDOLF LABAN
1880-1958

Dear Friends:

We are happy to announce the book you have been asking for is available again.

THE MASTERY OF MOVEMENT ON STAGE by Rudolf Laban. $7.50. This book, out of print for more than a year, has been revised by Lisa Ullman, long time assistant to Mr. Laban, in accordance with his wishes. It is a study of movement techniques and characteristics and is addressed to actors, producers and dramatists, both amateur and professional.

Other books by Mr. Laban which should be on the shelves of every Dance Education Library are:

PRINCIPLES OF DANCE AND MOVEMENT NOTATION $4.25
MODERN EDUCATIONAL DANCE 2.50
EFFORT in colaboration with F. C. Lawrence 3.00
MODERN DANCE IN EDUCATION by Joan Russell 2.50
(with introduction by Rudolf Laban)

These books provide stimulating reading for students and teachers of dance and theatre and an insight into the theories of Rudolf Laban which led to the exploration and development of the basic principles of Labanotation. We can not send these books on approval, however, other Labanotation instruction books and scores are available on approval for thirty days. Write for complete catalog.

Sincerely,
FRANK C. BARBER.

DANCE AND BALLET PUBLICATIONS
MUSIC PUBLISHERS HOLDING CORP.
488 Madison Avenue, New York 22, N. Y.

AMERICAN SOCIETY OF TEACHERS OF DANCING

Oldest Dance Society Organized 1879
Member of: The National Council of Dance Teacher Organizations
U. S. Ballroom Council

ALINE BAER, President
LOUISE K. BAILEY, Secretary
126 No. Fairmont Ave.
Pittsburgh 6, Pa.

BOSTON CONSERVATORY OF MUSIC

A COLLEGE OF MUSIC, DRAMA AND DANCE

JAN VEEN, Director of Dance Department

RUTH SANDHOLM AMBROSE, Associate Faculty of Eight

TWO WINTER SEMESTERS • SUMMER COURSES • PRIVATE THEATRE

Students Have Become
- PROFESSIONAL DANCERS
- CHOREOGRAPHERS
- COLLEGE DANCE TEACHERS
- TEACHERS OF PROFESSIONAL DANCE

DANCE MAJOR COURSES in:
Modern, Ballet, Character Folk Dance, Music
Pedagogy, Percussion, Composition
Labanotation, Stage Jazz
Art History, Academics, Anatomy

PROFESSIONAL COURSE leads to B F A Degree or Certificate
Also Dance Major with Drama Minor
Full Certificate Dance Scholarship for Men

For Brochure, write Dept. D 26 The Fenway Boston 15, Mass.

GROWTH OF A THEME

BY ALWIN NIKOLAIS

Puppeteer, pianist, actor, composer, dancer, dance teacher and choreographer, the talents of Alwin Nikolais culminate in his unique approach to dance theatre. His home base is the 350-seat Henry St. Playhouse, where his school and nucleus resident company are also housed. On these pages are Nikolais' own evaluations of the growth of his creative direction. "It is," he says, "not a contrived development, but an evolvement which grew organically with the development of the arts and sciences in general." The Henry St. Playhouse presents Nikolais' newest full-length work, "Nimbus," three performances each on the weekends of Jan. 27-29, Feb. 3-5 and 10-12.

In the strictest sense of the word I don't believe there is any such thing as contemporary or modern art. What is really meant by those words is the contemporary aspect or vista of art. We would hardly say there is a contemporary moon or contemporary stars. Yet we might describe the moon as we see it today—that is, from the vantage point of a contemporary time . . .

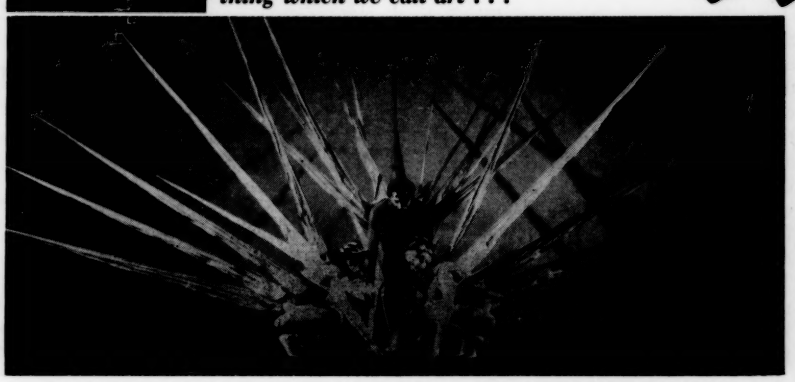
"So it is with art. It is always there, but through change of historical climate and maneuverings of mankind we find ourselves transported to new revelations of it.

"Devices, techniques, methods, forms, are materials in between art and the artist—attached to neither one, they are in themselves relatively meaningless. They do not by themselves constitute art, or modernism. Modernism is not a method. It is fundamentally a state of mind, a vantage point from which one sees his world.

"One of the major characteristics of our current dynamics is our capacity to transcend the literal, and to replace it with an abstract metaphoric language.

"The dance artist, when he composes, can subdue his literal character and invite attention to the motion, the shapes, and to the time and space in which these occur. He has found means to make a direct language of motion, and to use his literal figure as a sensitive instrument to delicately enact the drama of motion.

"Each new perspective of art breaks down another barrier in man's quest for freedom. The major characteristic of the contemporary vista of dance is freedom. But it is freedom in bondage to the subterranean and primordial poetry of life which permeates all and everything. That thing which we call art . . .



Millions of TV viewers were exposed to an advanced form of concert dance on seven 1959-60 presentations, in color, on the Steve Allen Show. Nikolais believes that the television medium holds unlimited possibilities for abstract dance. In Pavane, right (one of the 5 dances created especially for TV), spears of bright China silk, attached to the dancers' costumes, were extended with thin elastic to the corners of the stage. Despite the majestic visual result, the dancers were free to move and control the choreographed designs in space with ease.

"MASKS, PROPS AND MOBILES" (1954): My original effort was towards transcendence—transcending out of a central emotional state of dancing into a more heroic figure by use of masks or props — thus creating of the dancer an archetype rather than a pedestrian emotional figure.

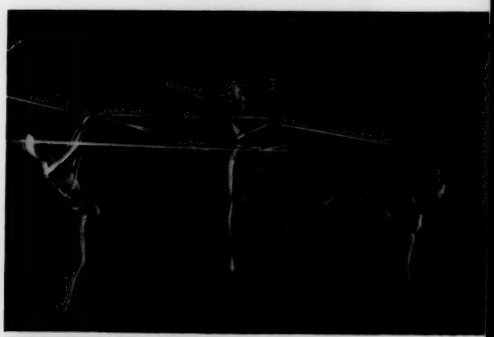
In the section called "Web," the dancer was involved in an entire stage of motion rather than in a motional or emotional state with other dancers. The linear designs controlled by the dancers in space were to me as important as the dancer's own figure in motion.

In the dance "Noumenom" the idea of masking for the purpose of enlarging was now extended over the whole body. Out of this grew a totally non-literal, non-objective dance. Here the dancer brought to life free-formed sculptural shapes without revealing his own physical body. "Noumenom" reveals a close kinship with contemporary art emphasis. Reflections of this non-literal area of abstraction are visible in later dances. (Parts of "Noumenom" were filmed for the Ford Foundation series of educational TV films, "A Time To Dance.")

Similar methods produced "Tournament," in which the sculptural manipulations of a cape became the essential dance design. This dance later became the finale of my first evening-long work, "Kaleidoscope," which was the result of further exploration of the idea of the archetype.

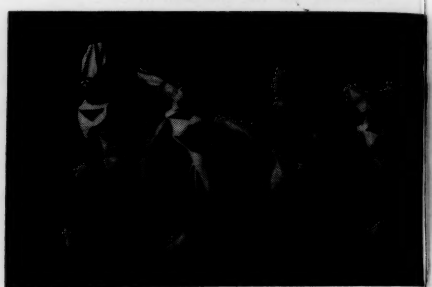
"KALEIDOSCOPE" (1955): The dancer was neither dehumanized nor depersonalized; he was elevated to a plane someplace between common man and divinity. "Kaleidoscope" further introduced the use of props or other means of extending the body as an abstract protagonist. The dances were titled after the extensions with which they were involved: "Discs," "Pole," "Paddles," "Skirts," "Bird," "Hoop," "Straps," "Capes." The relationship of dancer and prop became the dramatic raison d'etre of each episode. The dancer was part of a totally designed stage in which the painting of the face, hands and feet continued the design of the costume into a total figure. In "Kaleidoscope," too, there was introduced the idea that a program could be a collage of several pieces, no one of which in itself had literal significance, but which produced by their summation a sense of a total happening. ("Kaleidoscope" was televised by the Canadian Broadcasting Co., Oct., 1960.) *(Over)*

The section of "Masks, Props and Mobiles" called "Tournament," which later, as "Capes," was incorporated into "Kaleidoscope." Below left: "Noumenom." Below right: "Web."



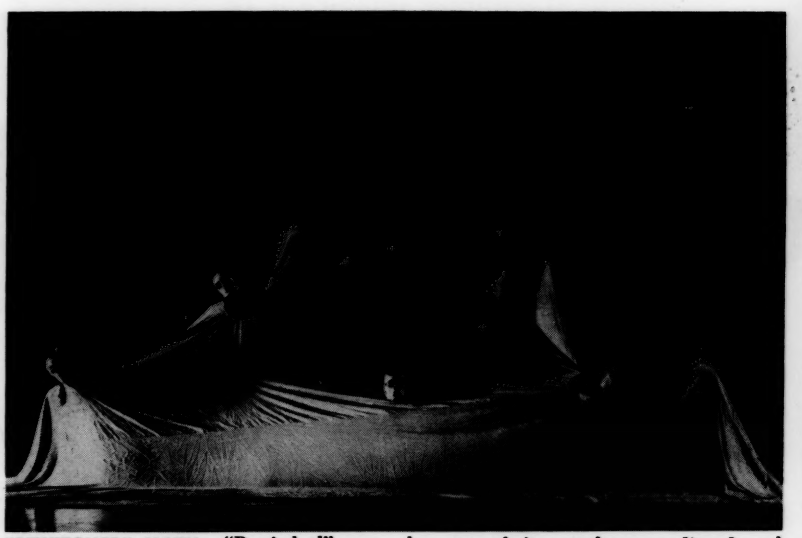
PHOTOS BY DAVID S. BERLIN

At right: "Discs." Below: "Bird."



In the finale of "Prism," the dancer (Murray Louis) "seemingly broke the barrier of time and space." Upper right: The section called "Viagrin." Above: "Lythic."

"PRISM" (1956): Just as props were the conditioning element in "Kaleidoscope," light was the qualifying factor in "Prism." The nature of light as it struck the dancer's figure in motion was consciously choreographed. Parts of bodies appeared and disappeared, creating a sense of prismatic illusions. In trying to avoid literal anticipation in the minds of the audience, sections were titled with made-up words — such as "Glymistry," "Lythic," "Paratint," "Tridom," "Prodomin," "Viagrin." Exploration of light factors also brought about the discovery of new time and space illusions, notably in two dances, "Tridom" and "Finale." In "Finale," the dancers, leaping from the back wall, seemingly broke the barrier of time and space. Although I had already done percussion scores for earlier dances, it was particularly in "Prism" that I produced my first electronic scores, in the nature of musique concrete. The idea of a plimsest form was used as an accumulative drama even more strongly in "Prism" than in "Kaleidoscope." (The electronic scores used in this ballet have been recognized for their musical value, and, along with later pieces, have been played on radio and in concert. They were assembled by Hanover-Signature for their album "Choreosonic Music of the New Dance Theater.")



"BEWITCHED" (1957): "Bewitched" was a piece commissioned by the University of Illinois. It was choreographed from a scenario and music by Harry Partch, but because of its cumbersome literal and Freudian complications, which were not in line with my new concept of creativity, the piece has been dropped.

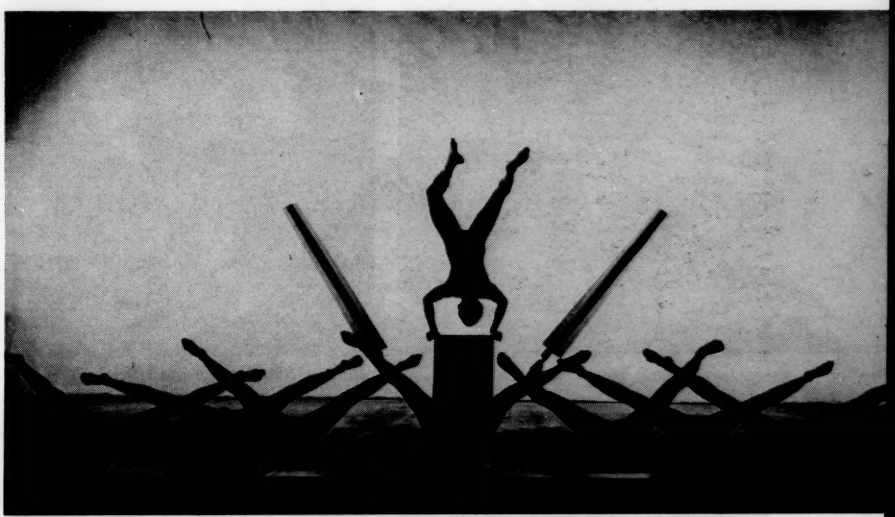
"Of Stillness," from "Cantos."

"CANTOS" (1958): Now props were eliminated in order to further explore the abstract use of the human figure as a sculptural form in motion. The only exception was the section called "Runic Canto," with 22 dancers, in which props were used to effect a primal cabalistic ritual.

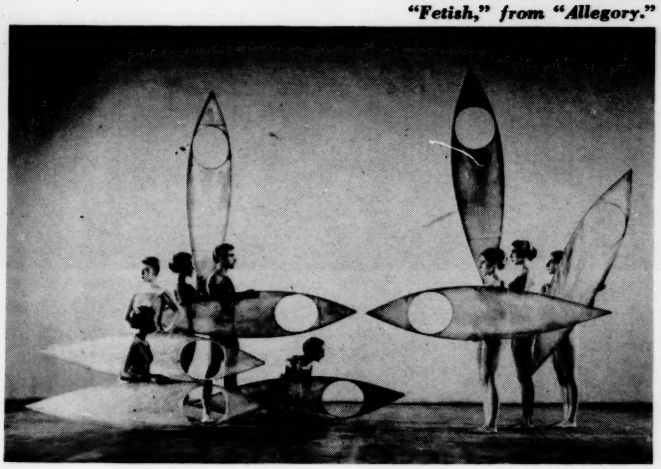
"MIRRORS" (1958): This program was entirely improvised by my company of dancers, whose skill in improvisation had now been developed over a number of years. The costumes, lights and music, however, were predesigned. The dancer, in the atmosphere of this setting, freely invented at the moment, out of whatever impulsions the time and place created.

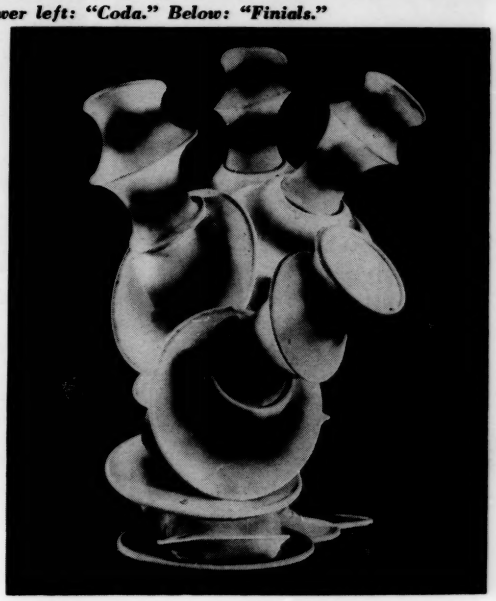
Gladys Bailin and Murray Louis as sorcerers in "Mirrors."

"ALLEGORY" (1959): All elements previously treated in isolation were now merged — the interrelation of dancer, shape, light, color, sound. And it was in "Allegory," perhaps, that a new realization of abstract dance theater took place. (Numerous color photos of "Allegory" were used by the State Department in a recent issue of its magazine "Amerika," which is distributed throughout Eastern Europe. It was with the section called "Finials" that Nikolais and his company were introduced to the TV audience.)



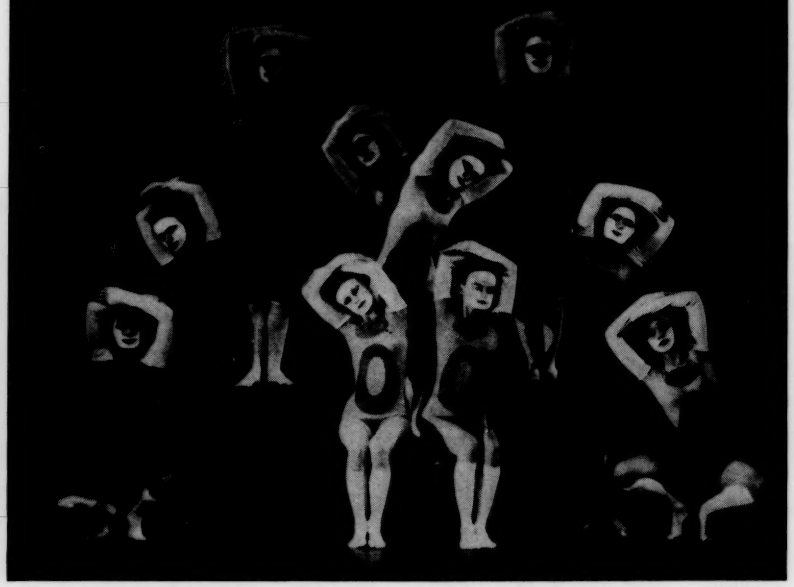
"Fetish," from "Allegory." Lower left: "Coda." Below: "Finials."





(Over)

"TOTEM" (1960): Unlike the works that precede it, "Totem" pursued a single subject, that of mysticism, fetish and fanaticism. It continues in the vein of abstract theatre, but it is still too new, and I am too close to it to be able to evaluate what specific developments may have occurred.



Above: "Totem I." At left: "Rite I." Lower left: "Reliquary." Below: "Finale."

(Editorial note: As we go to press, Mr. Nikolais and his co. are preparing his latest work, "Nimbus," in which he continues to search for "the subterranean and primordial poetry of life, which permeates all and everything.")

END

THE TUTU AND THE MODEL T

An initial viewing of Ford Foundation's first ballet grants

BY MARCIA B. MARKS

The car of the workingman is wooing the art of kings. Once again Ford has pioneered in popular tastes by awarding the first major foundation grants to America's latest enthusiasm — ballet. The pas de deux is still in rehearsal stage, but choreography, corps, decor, and score are so captivating that the premiere performance promises encores.

In 1957 the Ford Foundation inaugurated its program in the creative arts, but it was not until 1960 that the Foundation determined how best it could foster the tremendous upsurge of interest in ballet throughout the country. The Foundation acted within what it considers a small budget, and under two basic restrictive grant-making clauses: (1) to stimulate the creative development of talented persons and (2) to support experiments, demonstrations, and studies that will help to clarify objectives, set standards, or open new avenues.

Toward the first aim ("to stimulate the creative development of talented persons"), $100,000 was awarded to students in the eastern U.S. for scholarships at the School of American Ballet in New York. And another $50,000 went to students who live in the western states for scholarships to the San Francisco Ballet School. Both of these grants extend over a three-year period wherein scholarships for the school year or summer sessions are either reawarded, or awarded to other students, each year. The Ford Foundation regional program provides tuition plus living and traveling expenses, according to need, and is restricted to applicants living beyond a 100-mile radius of the two schools.

Toward the fulfillment of the second aim ("to support experiments, demonstrations, and studies that will help to clarify objectives, set standards, or open new avenues"), the Foundation made a grant of $25,000 to Ballet Society for a nationwide study of the current situation in ballet instruction, "to result in a blueprint for optimum achievement." More on this project another time.

To carry out its regional scholarship program, the Ford Foundation chose two ballet companies with long performing seasons and proven training schools. (American Ballet Theatre was eliminated from this initial grant on the basis that its annual performing seasons in recent years have been erratic; Ballet Russe, on the basis that its one-night-stand tours offer additional non-dance problems to young performers.)

We explore here the regional scholarship program as it relates to the fifteen young people brought to New York last September to work at the School of American Ballet.

Although the Foundation hopes they will achieve performance status in the company as a result of these grants, none of the scholarship winners is guaranteed entry into the corps de ballet. They receive equal opportunity with the school's regular students as openings occur. However, the school expects the Ford dancers to be a reservoir for the regional companies and they are free at any time to accept regional performance engagements which prove feasible.

When George Balanchine began visiting ballet schools and regional festivals in his dual role of artistic director of the School of American Ballet and officer of Ballet Society, he was astonished at the amount of activity he found. It seemed to him that every little girl in the country must have ballet lessons. "It is almost as if they

(Over)

Martha Swope

A Dance Magazine portrait of the 12 talented young Ford Foundation scholarship winners currently at the School of American Ballet. Above, diagonally from lower left to upper right: top row: Suzanne Ficker, Marti Sisk, William Glassman, Robert Rodham; center: Janie Ellis (in lower left corner of photo), Anne Burton, Caroline Todd, Ellen Gimpel, Hilda Morales; bottom: Kathleen Carlin, Karen Batizi, Penepole Gates. (Gage Bush, Mimi Paul and Linda Willard are no longer with the group.)

cannot live without the ballet." "The lack of any outlet for these children after they are trained" is at the core of the Ford Foundation's grants to the two ballet schools, according to W. McNeil Lowry, Ford Foundation Director of the program in Humanities and the Arts.

In New York, little holds the Ford Foundation students together as a unit. They are scattered in their classes, scattered in their living arrangements, and scattered as to age, interests, and ability. Nevertheless, a few reasonably general observations hold true.

All of them have found they need to build up technical strength. All of them have felt a little lost in large classes and miss the individual attention and personal friendships they used to receive from their home-town teachers. They quite frankly admit to size-cutting trials in finding themselves reduced to "nothing" after being sizable frogs in small ponds. But they like the demands made on them. They recognize they have reached a point in their careers that had to come sooner or later. They are more muscle conscious. They are also more "self" conscious.

Those who had performing experience in regional companies ascribe considerable importance to its part in developing the "true dance artist." Mimi Paul, formerly of the Washington Ballet (in November she became a member of the corps of NYC Ballet) feels that under Frederic Franklin she learned the necessity of giving and the rudiments of projecting; she began to acquire stage presence and the ability to always dance. George Balanchine, however, feels that, in general, this prior experience is quite unimportant and often results in much that must be unlearned when the dancers come to New York. His trusted teacher Felia Doubrovska maintains that the disadvantages outweigh the advantages. Too often a dancer becomes "star" conscious and slides over technical difficulties. A good teacher can tell by the way a dancer holds her body whether or not she is ready to perform. (And yet if Mme Doubrovska had not seen Mimi Paul perform, she would not have recommended her immediate entry into the New York City Ballet Company. She acknowledges, too, that only when Anne Burton dances variations does she reveal her true qualities.)

All the Ford students' teachers at the School of American Ballet qualify on the first rule laid down by Balanchine — ballet must be taught by former dancers. He dismisses as completely unsound the current tendency in America to distinguish dancers from teachers and to develop them accordingly.

Felia Doubrovska, whose special qualities as a dancer were perhaps first truly appreciated when she danced in the ballets Balanchine created for the Diaghilev company, casts no blame on teachers elsewhere who must "please" their students in order to keep them. She and the other teachers at the School of American Ballet feel that they can afford to be strict since they are not afraid of losing pupils.

In any case, every one of the Ford students has had excellent training, says Muriel Stuart, another of their teachers. She herself was trained by Pavlova and danced in her company for ten years. To Miss Stuart "the physique, the instrument, is so important." She deplores the feeling against men dancers in America and regrets that so few ever complete their training, most jumping into some Broadway show instead.

The first shock for the Ford grantees was class with Anatole Oboukhoff. Like Mme Doubrovska, he graduated from the Imperial School in St. Petersburg in 1913 (premier danseur in 1917) and left Russia in 1920. Though at first he "scared" the Ford students by his seeming sternness, he is now a welcome part of their experience and the subject of endless anecdotes.

Class with Stanley Williams, guest teacher from the Royal Danish Ballet, is in complete contrast. When, in place of Nicholas Magallanes, he conducted adagio one day, he drew spontaneous applause from the students with his ballerina mimicry and gay quips.

The rule for teachers applies to choreographers, too. The school's brochure states: "The School maintains the premise that competent choreographers and inspired ballet teachers require a professional stage career as a basis for their subsequent activities." This guides a young dancer-choreographer like Wilkes-Barre's Robert Rodham, but Balanchine adds that there is nothing to stop him from working out any choreographic ideas he wishes to. The school's facilities — studios, record players — are at his disposal, and he need only corral his dancers. "It is the way all my generation did it. We hounded the dancers, worked off in corners, put on our ballets whenever we could. No one showed us how. You can't teach choreography." However, if Robert wishes, he is free to observe Balanchine as he works out a new ballet.

"Although the School does not teach music, it realizes its importance to dancers and advises all its students to study it in one form or another." Gage Bush remarked that nearly all the members of the Birmingham Civic Ballet were trained instrumentalists or singers and could read a musical score. The ballet and conservatory there occupied the same building. Balanchine points out that only he and one other in his class at the Imperial Ballet School were trained musicians, his training having been received not at the ballet school but at the music conservatory. And yet, during the twenty years he lived in Russia ballet reached its most creative heights. Dancers have more opportunity to hear music now than they ever had before, he says; they are surrounded by it. He wagers that his dancers, pitted against the average music student, would know more music and know it better — perhaps not in technical terms, but certainly in terms of what is being composed today and who is composing it. Robert Rodham deplored the fact that the New York-trained dancers "don't move," are unable to walk beautifully across the stage. This is partly due, he feels, to their lack of musical sensitivity. They simply keep time. Since the music governs the variations possible within a set step or movement, their dancing lacks a "dancing" quality. Robert says that each time

(Over)

he has remarked in class, "There's a dancer!" it has turned out to be one of the Ford Foundation students.

Mimi and Robert observed that many of the New York students and dancers are "all technique" — they lack feeling, follow-through, become lost after a set step, are particularly deficient in épaulement. Trained in identical movement, they are incapable of investing their movements with meaning. "Technique is not so essential," claims Robert. They cited the Atlanta Civic Ballet as similar to the Washington Ballet in stressing "meaning beyond technique."

Confronted with some of these ideas and with the Ford students' contention that whereas previously they were approached as "individuals" they are now considered mere "instruments," Balanchine at first appeared puzzled by the distinction and then translated the terms into "robots and personalities."

"They are just talking. Personality doesn't exist unless you are born with it. You cannot bring this out in a dancer. Nor can you suppress it. An ensemble must perform together with technical perfection. What would happen if you had Milstein, Heifetz, Stern, Elman, and Menuhin as the first-violin section of your orchestra? Chaos! The technique is most important. You cannot have individuality without technique. The artist is born; what matters is what you do with the technique. You must have the skill first. You must know what you are doing before you can create a work of art." (And here he depicted, through pantomime and speech, the difference between Michelangelo painting the Sistine ceiling and Balanchine painting his bathroom ceiling, with paint spattering into his eyes because he lacked the proper technical skills.) "If you compare the dancer to the painter or the musician, the dancer is performing bodily movement — that is his skill."

Any plans Balanchine might have for a school similar to the one he attended in St. Petersburg, or to Britain's Royal Ballet School or the Royal Danish Ballet School, are relegated to a vision as complete and colorful as a ballet decor — acres of grounds, beautiful gardens, gracious buildings, and a huge symphony orchestra. Children would come when very young and would be exposed to everything important to the cultivated man: music, literature, drama, art — but *not* higher mathematics and "not too much of anything, just enough." More concrete plans are pointless, Balanchine claims, since such a school is impossible in America, where the federal government would never support such an intangible ("it leaves no pieces to hang on to") as ballet. "Kennedy said, in the *Saturday Review*, that he would not waste the taxpayers' money on the arts, and he is a *young* man, from *Massachusetts*." (A later check on the Kennedy statement appears not to bear this out.) However, "if I had all the money the Ford Foundation has . . . " And visions of sugarplums danced in his head.

"Ballet is fantasy, and the world of fantasy—a very real world for children—should be encouraged." Balanchine recalls the fairy tales read to him when he was a little boy and compares the ballet to them. "Children have more soul than grownups and need fantasy — something beyond everyday life." The free matinees for children given by the New York City Ballet are directed to this end. "The dancer must be shown how to fool people. The stage is an entertainment. You charge money for it." (Scholarship winner Gage Bush spoke of the dancer in somewhat similar terms, remarking that a dancer is a luxury or an ornament, primarily for the audience's enjoyment. The dancer's test is whether or not he has something to give to the audience.)

Balanchine continued: "People like to talk too much; they use too many words—'art,' 'the individual.' It is the same with writers. They shouldn't write about the ballet. They are actually just writing about what they like or don't like. People like whatever reminds them of something in their own lives. I like the way Milstein plays the violin, but other people say his playing is too cool. They like Elman, perhaps; he pleases them more personally. The writers think they must include some complaints when they write about the ballet in order to show they know what they are writing about. No, they shouldn't write about the ballet. There should just be a sign out front saying that the company is performing and what the program is. The public would come because they would know you were good and that you considered it your business to entertain them."

Less of a digression than they may appear, these remarks reveal the impatience of a highly skilled and creative individual working within an art discipline. The repetition of the phrase "too many words" to describe talk among the students and reviews of performances indicates a professional and artistic penchant to leave the intangibles alone and to get on with the business at hand.

The last question, but perhaps the most important, is: is this the best way for Ford to use its funds in the field of ballet? Gage Bush answered no, emphatically, even while acknowledging her own gratitude for scholarship help. She feels that if the money were given directly to regional companies, it would force them to raise their standards; in fact, it would set up badly needed standards. Each company could use the money to its best advantage—to mount new productions, build adequate rehearsal or performing space, for scenery, costumes, touring expenses—but the necessity to meet certain qualifying standards and to give evidence of dynamic use of funds "would weed out directors who refuse to turn their companies loose, and build up the companies deserving help." This might mean "killing off a few companies," but the net gain would be "five good companies instead of twenty mediocre ones." Gage is sure that the benefits of such aid would spread further and come nearer the broad controlling purpose of the Ford Foundation program—to develop concern for the arts in the country—than scholarship aid to a handful of dancers. She noted that some of these dancers would have followed the same path anyway on their own, two of them plan to get married after the year is up, and the younger ones should not have been deprived of their families at a time when they were

(Cont'd on page 54)

"LA FILLE MAL GARDEE" IN AMERICA

BY LILLIAN MOORE

La Fille mal Gardée, in Frederick Ashton's witty and handsome new version, has just enjoyed a resounding success in major American cities as one of the most important novelties in the current repertoire of Britain's Royal Ballet. The dazzling performances of its stars, Nadia Nerina, David Blair, Alexander Grant and Stanley Holden, have brought them new laurels. Ashton's choreography, first seen at the Royal Opera House, Covent Garden, a year ago (January 28, 1960), is entirely original, but it follows the libretto devised by Jean Dauberval nearly two centuries ago. The simple little story (girl finally gets the right boy) is just as appealing now as it was in 1789. Although the Ashton work may have provided many spectators with their first glimpse of a ballet which has been danced from Peru to Siberia, *La Fille mal Gardée* has been a perennial favorite in the United States.

•

Before it had been produced at the Paris Opéra, and before the Herold and Hertel scores were written, *La Fille mal Gardée* had delighted American balletomanes. There is a possibility that they may even have seen it in the eighteenth century. At any rate, it has been presented intermittently in the United States for well over one hundred years, with such distinguished artists as Fanny Elssler, Anna Pavlova, Irina Baronova and Alicia Alonso dancing the role of Lise. The most recent production, by the American Ballet Center company, had its première on February 1st, 1960 (following by just four days the London premiere of Ashton's version); the earliest may have taken place in 1794.

A "new Comic Pastoral Ballet, composed by Mr. Francis, called *L'Amour trouve les Moyens*, or THE FRUITLESS PRECAUTION" was given at the New Theatre, Philadelphia, on May 16th, 1794. Since the titles *La Précaution Inutile* and (in Russia) *The Vain Precaution* have often served as alternates for *La Fille mal Gardée*, the similarity here, combined with a general description ("Comic Pastoral Ballet") which would certainly be applicable, suggests that this may have been a version of the popular classic.

After years of research, British dance historian Ivor Guest only recently came across this 18th-century engraving by Choffart from P. A. Baudouin's "Une Jeune fille querellee par sa mere" (Bibliotheque Nationale, Paris.) In the booklet about the Dauberval ballet which he has edited, Guest calls this, without reservation, "the inspiration for 'La Fille mal Gardee'." Note retreating figure at left.

William Francis, the choreographer who staged it, had been a favourite in London, Manchester, Liverpool and Dublin. It was the success of his pantomime *The Enchanted Wood*, given at the Haymarket Theatre, London, in 1792, that had earned him his invitation to Philadelphia. He might well have seen Dauberval's London production of *La Fille mal Gardée* in 1791.

Ballerina of *The Fruitless Precaution* was the mysterious Mme. Anna Gardie, who had made her American début three weeks earlier in the ballet-pantomime *La Forêt Noire*. Very little is known about this beautiful and accomplished French dancer, although she was advertised in Philadelphia as "from the Theatre at Paris." Four years later, in New York, she was brutally murdered by her husband.

Making his first American appearance in *The Fruitless Precaution* was a certain Mons. Bellona, who is even more mysterious than Mme. Gardie. At later performances he was usually billed as "Bologna." This is a name celebrated in the annals of Pantomime. Could "Bellona," who oft-

(Over)

The Robert Joffrey Ballet Co's "Fille," currently on tour, was staged by Fernand Nault. Seen on these pages: Rochelle Zide as Lise; Gerald Arpino as Colin; Francoise Martinet as Mother Simone . . .

Photos by Jack Mitchell

en played Pantaloon in Philadelphia that season, have been the Bologna who later danced at the Theatre Royal, Covent Garden? When the latter died in 1805, it was said that "As a Pantaloon in Harlequinades, L. BOLOGNA excelled all his contemporaries." Such a dancer-mime would, of course, have made a wonderful simpleton.

Unfortunately the newspaper announcements, the only records of *The Fruitless Precaution* that have survived, do not list the characters, only the names of the dancers who appeared. The others were Messrs. Blissett, Darley, jun., Master T. Warrell and Mrs. De Marque. The ballet was repeated on May 16th and June 2nd, 1794. Incidentally, Bellona-Bologna danced in America only this one season, disappearing (perhaps to return to London and fame) after the theatre closed in July.

In the absence of definite proof that *The Fruitless Precaution* was a version of the same ballet, the production of *The Lovers, or La Fille mal Gardée* at the Lafayette Theatre, New York, on July 31st, 1828, must be considered the American première. "A charming ballet, full of spirit and finesse, which . . . has obtained here a complete and merited success," commented "Ferdinand," the perceptive and well-informed critic of *Le Courrier des Etats-Unis*. "The plot is simple, but the curiosity of the spectator is excited and sustained by pleasant and gracious details, piquante and interesting situations. The talent with which this ballet has been reproduced should establish here, on a solid foundation, the reputation which M. Léon has justly acquired in the principal theatres of France."

Arnaud Léon, nearing fifty when he arrived in New York in 1828, certainly came to America with a background of enormous experience. Trained by Deshayes at the Paris Opéra, he had been a soloist there from 1801 to 1810, when he went to Russia to work under Didelot. After many appearances in the provincial theatres of France, where he often staged *La Fille mal Gardée*, he and his wife, Virginia Corby Léon (favourite partner of Carlo Blasis) had served from 1821 to 1826 as *Maestri di perfezione* at the ballet school at La Scala, Milan.

"Old Léon, the ballet master, was truly a character and quite *au fait* in his business," wrote Charles Durang, remembering him in later years. "His nose was ever covered with snuff. He took a pinch before the public while doing a pirouette."

Past his prime as a dancer, Léon did not appear in *La Fille mal Gardée* in New York. Lise was danced by Estelle Bernardin, a 22-year-old ballerina who had made a promising début at the Paris Opéra two years earlier, but for some reason had not been permanently engaged there. A pupil of Albert and Coulon, she was both pretty and accomplished. *(For most of my information about Estelle Bernardin, I am indebted to Mme. Sylvie Chevally. —L.M.)* "Mlle. Estelle has demonstrated strength, grace and lightness," commented the *Courrier des Etats-Unis*. "She is certainly a dancer of merit. Some people have found her dancing a little too jumpy *(sautillée)*, but it should be remembered that her physique dictates the style which she follows; it is that of Mme. Montessu, *première danseuse* of the Opéra."

Colin was danced by Bertrand Benoni, who had worked under Blache in Bordeaux and Jean Petipa in Brussels. "Benoni was a small man, but did some astonishing things in dancing," said Charles Durang, while the *Courrier des Etats-Unis* admired his expressive pantomime. August Feltman was the unsuccessful suitor, called Nicaise in this production. His comic dancing was highly praised. Estelle Bernardin, in her role of Lise, was called upon to despise him; in reality, her feelings must have been quite the opposite, for she married him during this American tour.

By a miraculous chance, the actual orchestral parts used at this American première have survived (in a battered condition which testifies to their hard use) and are now in the Dance Collection of the New York Public Library. They bear Benoni's autograph signature and the musicians have added many little notes in various languages: *"Attendez jusqu'à ce qu'elle frappe sur l'épaule," "finisce di bere,"* and "Till curtain falls." Ivor Guest has identified this score as a version of the original used in Dauberval's first production in Bordeaux.

P. H. Hazard, known as the teacher of Mary Ann Lee and Augusta Maywood, was the next choreographer to produce *La Fille mal Gardée* in America. He presented it in Philadelphia on November 21st,

This article is extracted from "La Fille mal Gardee," edited by Ivor Guest and published in 1960 by The Dancing Times, Ltd., London, England. This little book is a compilation of contemporary and historical essays by its editor and a number of contributors, including Tamara Karsavina, who describes her memories of "La Fille mal Gardee" at the Maryinsky; Frederick Ashton, whose version of the ballet has, to his surprise, proved to be one of the greatest successes of The Royal Ballet; Nadia Nerina, who created the role of Lise in the English production; conductor John Lanchbery; and designer Osbert Lancester. One of the ten chapters in this delightful volume is Miss Moore's. L. J.

1838, with Joséphine Stéphan (later well known in England as Mme. Petit-Stéphan) as Lise, and himself as Colin. Stéphan had a personal success, and the *Public Ledger* reported: "There is, independent of the scientific quality and brilliant execution of her dancing, an ease, and grace, and poetry of movement about her, that is always pleasing . . . In the *pas de deux* with Mons. Hazard, in the first act, the attitudes were difficult, excellent and even astonishing, and received generous bursts of applause. Mons. Hazard is a muscular and elastic dancer, scientific and very graceful; his *pirouettes* are remarkably fine . . ." The company as a whole, however, was not a very good one. After a few weeks of performances it disbanded; Mlle. Stéphan accepted an engagement in New York, and Hazard resumed his teaching.

Another graduate of the Paris Opéra, Mme. Anne Lecomte, made the role of Lise one of the triumphs of her long career. Her brother, Jules Martin, staged *La Fille mal Gardée* when they presented it at the Park Theatre, New York, on May 4th, 1839. The *Spirit of the Times* described it as "an extremely pretty thing, —a little rustic, true-love tale of sunny France, told in *action*, not words, with perfect distinctness, and with pointed effect . . . There is full scope in the ballet for [Lecomte's] brilliant dancing . . . She cannot raise her arm or turn her head, without impressing you by her most gracious mien, and she falls into attitudes so easy and elegant . . . that your senses are charmed with the repose and beauty of the pictures she presents . . . Why cannot the ballet be attached permanently to our theatres?"

Probably the greatest Lise America has ever seen was the incomparable Fanny Elssler. She danced the role twice in Havana, Cuba, but only once, apparently, in the United States. This was at her farewell performance, and she gave only the second act! Her two-year-long American tour was already over, and she was busy getting ready to return to Europe, when she consented to make one final appearance at the Park Theatre, New York, on July 1st, 1842, at a special benefit for the "Fund for the relief and support of Decayed Artists." The programme opened with the second act of *La Fille mal Gardée*, probably staged by Jules Martin, who played Mother Simone (although with his sister, Mme. Lecomte, he had danced Colin). In the earlier American productions; the role of Mme. Simone does not seem to have been given any particular prominence. Lise, Colin, and the simpleton—usually called Nicaise—were the important roles. Martin, however, made Madame Simone a featured part.

Unfortunately the New York critics have left us no description of Elssler's Lise. The *New York Daily Express*, commenting on the brilliant and crowded house and the star's charming little speech of farewell, simply said. "The heat was oppressive, but it seemed to have no effect on the peerless Fanny."

Although Caroline Dimier danced Lise in New York in 1847, and Hippolyte Monplaisir produced the ballet in New Orleans the following year, *La Fille mal Gardée* was largely forgotten until Anna Pavlova brought it to the Manhattan Opera House on April 15th, 1914, in a production credited to Dauberval, "arranged by P. Zailich." The cast was a splendid one, with Enrico Cecchetti as the Mother, Laurent Novikoff as Colin, and Markowski as the despised suitor. The *New York Times* praised the ballet enthusiastically, and particularly admired Pavlova's deft and delicate comedy, although it had reservations about Novikoff's Colin.

In spite of the fact that Lise gave her such a rewarding role, Pavlova does not seem to have liked the ballet well enough to dance it often in America. It was occasionally given at matinées in 1914; and although it was scheduled for performances at the Manhattan Opera House in 1923, and listed in her souvenir programme for 1924-25, Pavlova seems to have cancelled these plans for reviving it.

It was Pavlova's famous partner, Mikhail Mordkin, who next staged *La Fille mal Gardée* in America. His version, which utilized the Hertel score plus a number of anonymous interpolations, was first danced by the Mordkin Ballet in Flint, Michigan, on October 13th, 1937. Lucia Chase, who later became director of the American Ballet Theatre, was Lise, and Mordkin himself played the Mother, whom he called Marcelline. In spite of the gusto with which Mordkin attacked his role, *La Fille mal Gardée* was not received with unqualified enthusiasm when he gave it in New York the following season. "The old work has not been performed here for a great many years," wrote John Martin, "and apparently the reason for its resurrection now is that the role of the old woman, Marcelline, provides M. Mordkin with a good comedy part. Unhappily, this is almost all that can be said for the present revival . . . Except for Mordkin's zest and a *pas de trois* by

. . . Nels Jorgensen as the vineyard owner Thomas; Paul Sutherland as Alain.

the truly delightful Karen Conrad, Nina Stroganova and Leon Varkas, it was pretty inept . . ."

When the American Theatre decided to present *La Fille mal Gardée*, in its very first season, the choreography was entrusted to Bronislava Nijinska. She went over the score with Miss Chase and Dimitri Romanoff, who had danced Colin in the Mordkin Ballet, and they reviewed the pantomimic action as he had staged it (including the famous scene where Lise imagines herself with a family of growing children, which Karsavina showed to Frederick Ashton for the Royal Ballet production). Nijinska, remembering something of the St. Petersburg version, eliminated the music which had been interpolated in the Hertel score and restaged the dances in her own choreography. This version, lively and amusing, with several enchanting dances and a delightful atmosphere of the period, has remained in the repertoire of the American Ballet Theatre since January 19th, 1940, although it has not been given every season. It has undergone several changes of title, being presented sometimes as *Naughty Lisette* and sometimes as *The Wayward Daughter*. Under its original title, *La Fille mal Gardée*, it was danced in London when the American Ballet Theatre appeared at the Royal Opera House in 1953.

Patricia Bowman, Ballet Theatre's first Lise, was a perfect soubrette, light, delicate, charming in every situation. Irina Baronova, who danced the role in 1941-42, brought a more robust humour, a broader style, and a fabulous technique which encompassed the most smooth pirouettes

(Cont'd on page 64)

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*
Photographs by Zachary Freyman; Text by Saul Goodman

GLADYS BAILIN

One of the leading dancers of the Henry Street Playhouse Dance Co. is petite, brunette and ebullient Gladys Bailin. She is also one of the principal teachers on the staff of the Henry St. Community Settlement Dance School, which this year instructs 558 students, most of whom take class several times a week. The company of which she is a member and outstanding solo performer is noted for its experimental, abstract works *(see pp. 30-34)* and is one of the most active modern dance groups in the U.S.—if not the most.

As a child Gladys had the advantages of piano, dance and voice classes. When she was 10 her parents discovered the Henry St. institution (which is not on Henry St., but at Grand and Pitt Streets), where it was possible for her to get classes in ballet, acting and music all in one building. It was there that she spent all day each Saturday during her growing-up years.

As a junior and senior at Washington Irving High School, she was the most active member of the dance group. Summers she was a dance counsellor at a children's camp.

When Alwin Nikolais came to Henry St. in 1948, he set up a series of daily dance classes in technique and theory (which included improvisation, composition and often dance notation). A small group of young dancers began to work with him regularly, and as they developed, rehearsals began for projected concert programs. At first the group consisted of ten boys (encouraged by the G.I. Bill) and two girls. Gladys was one of the two. She had just entered Hunter College, and the combination of a full academic schedule plus dance work was very heavy. But she was eager to become a dancer, and the hard work did not dampen her enthusiasm.

In 1949 she attended Colorado College, where Hanya Holm was (and still is) teaching the summer session. That fall, the Henry St. group began creating dance plays for children. In addition to appearing at the Playhouse, they performed at schools in the five boroughs of New York, on Long Island, in New Jersey, and once at the Philadelphia Academy of Music.

Encouraged by their instructor, who believes that dance should be taught as a basic technique upon which each dancer should develop his own creativity in his own personal style, the group presented a program of its own compositions, fifteen in all. Gladys' contribution brought her to the attention of the committee conducting the annual dance auditions at the 92nd Street Y. Two solos, "choreographed and danced by Gladys Bailin," were included in its spring, 1953 concert.

After graduating from Hunter, she spent two years teaching modern dance at the Riverside Country School, a private high school, while spending every spare moment at Henry St.

During the summer of 1953, Gladys was one of four girls and four boys who became dancers in residence at Sturbridge, Mass., where they appeared in four Americana dance works and also in the opera *The Devil and Daniel Webster*. Later that year, Gladys married artist Murray Stern.

For the next few years, her efforts were focused on the Henry St. Playhouse and school. She appeared in performances of works by Mr. Nikolais and by Murray Louis (who is the leading dancer of the Henry St. Co. and choreographs for a group of his own), as well as in some of her own dances. In the spring of 1957 she gave her first solo concert. "A marvelous experience, even though there was no time to breathe."

Her one encounter with musical comedy was *Reuben, Reuben;* the choreographer, Hanya Holm. The show closed after its Boston tryout and never reached Broadway.

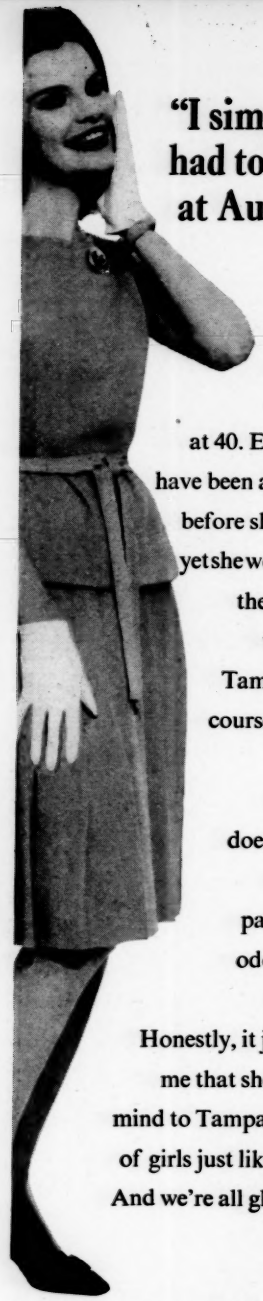
With the Alwin Nikolais co., Gladys has also appeared in performances at the Connecticut College Summer Dance Festivals of 1956 and '57. For the '57-58 season, the co. inaugurated a series of monthly programs (each entirely new) in an effort to build a subscription audience. Other performances were given at the Arts Festival, the Univ. of Illinois, Washington Univ. in St. Louis, Southern Illinois Univ., Penn State College, and at NYC's Cooper Union.

In 1958, exhausted after a year of ceaseless dance activity, she was delighted to accompany her husband on a nine-month, extensive art-oriented tour through Western Europe.

Since her return she has continued to work with Alwin Nikolais and his "theatre pieces of illusion." But these are no longer for just the interest of modern dance concert audiences. In the last two years there have been seven TV appearances on the coast-to-coast Steve Allen Show, five presenting an especially-for-TV Nikolais creation. All of these are in a genre which may, says Gladys, be called "avant garde," but which, no matter what you call them, are "exciting, inventive and stimulating."

She particularly enjoyed the October, 1960 Montreal hour-long TV program in which she danced in a Nikolais work with its non-literal and non-objective choreographic approach, and also a very human and lyrical *Bach Suite* by Murray Louis.

What Gladys Bailin wants most to do is to dance, and she is doing it. Busy as a performer and as a teacher, she will soon also be presenting more of her own choreography.



"I simply had to laugh at Aunt Meg."

"She's so *un*modern —positively antique at 40. External pads have been around since before she was born, yet she won't concede there's a better way. It's the Tampax way, of course. Tampax® is worn internally; does away with belts, pins, pads, chafing, odor, disposal problems. Honestly, it just amazes me that she closes her mind to Tampax. Millions of girls just like me use it. And we're all glad we do."

Don't be guided by the past—live up to today! Use Tampax! Tampax is easy to insert—thanks to its satin-smooth applicator; and there's an absorbency that is perfect for *your* needs. Choose from Regular, Super, Junior, wherever such products are sold.

NO BELTS
NO PINS
NO PADS
NO ODOR

TAMPAX Incorporated, Palmer, Mass.

TALK OF THE TRADE

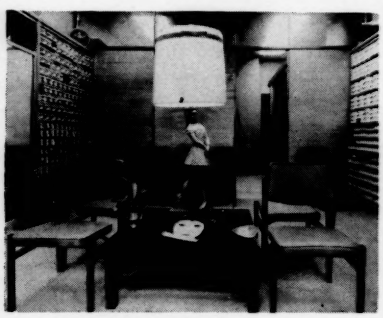
MAHARAM FABRIC CORP. announces the opening of a new branch showroom at 404 North Robertson Blvd. in Los Angeles. This new showroom will feature a complete line of costume fabrics, trimmings and accessories. Maharam's main West Coast headquarters are still at 1113 So. Los Angeles Street, Los Angeles. Other branch offices are located at 412-20 No. Orleans St., Chicago, and at 130 West 46th St., New York City.

•

ALBERTINE SUMMER DANCE WORKSHOP has set the dates of its session for July 3-August 19. The fine staff for the varied curriculum includes: Felia Doubrovska, ballet; Albertine Maxwell, Spanish; Edna Dieman and Julia Bennett, Hindu. An interesting note on Misses Dieman and Bennett—the months of August through November of the past year were spent in India in study and preparation for their summer instruction. For further information write to Albertine Maxwell, 3325 West End Ave., Nashville 5, Tenn.

•

The merchandise of dance is getting a big new "drop in" audience from the throngs of shoppers passing the DANCE MART in the widely publicized new hundred-million-dollar Lloyd Center in downtown Portland, Ore. The establishment features dancewear, shoes, accessories, dance books, makeup, records, record players and — we're pleased to add —



Dance Magazine. Because of the attraction of an ice rink in the Center, the store also carries skates and skating apparel. Lewis Harter, co-owner of the shop with Mr. and Mrs. Samuel Fingold, is a well-known dance teacher in the Pacific Northwest.

BEAUTIFUL and PRACTICAL DANCE SHOES and FASHIONS

You will find our items are priced to fit your program.

Hinote dancing shoes and accessories are the finest that you can buy. We feature a complete line of dance accessories: skirts, trunks, tunics, leotards and genuine Danskin tights. Plus a complete line of toe shoes, tap shoes and accessories. Our orders are filled promptly.

Send for a free catalog

HINOTE
SHOES & ACCESSORIES
FLINT, MICHIGAN
BOX 148

READER SERVICE REPRINTS

the DANCE Magazine articles you've liked most . . . the ones you've wanted to keep . . . yours in handy reprint form.

1. Directory of Dance in Colleges (50c)
2. Booklist for Young Dancers
3. Toe Shoes When?
4. How to Knit Tights
5. How to make a Leotard
6. Cha-Cha-Cha Instruction
7. Mambo Instruction
8. Merengue Instruction
9. Modern Dance Exam for Teachers
10. Ballet Exam for Teachers
11. Ballroom Exam for Teachers
12. Lindy Comes of Age (Instruction)
13. Magic of the Merengue (Instr.)
14. That Romantic Waltz (Instruction)
15. Paso Doble Panorama (Instr.)
16. Calypso Bandwagon (Instruction)
17. Rumba-Cuban Style (Instruction)
18. How to Run a Ballroom Contest

25c each — 5 for $1.00
(N.Y.C. residents add 3% sales tax)
Circle the number before each choice . . . enclose remittance Amount $_____ and mail

Name _____
Address _____
City _____ Zone ____ State ____
Dance Magazine, 231 West 58 St. N.Y. 19, N.Y.

algy DANCE COSTUMES ***TO DANCE IN!***

Don't miss this exciting array of over 50 costumes "to dance in"... ballet to specialty numbers all aglitter with the magic of sequins.

algy

150 WEST 24th STREET, NEW YORK 11, N.Y.

FILL IN AND MAIL TODAY!

Please send me your new 1961 catalog in LIVING COLOR.

Name_____

Address_____

City_____ State_____

Please return request on your school stationery.

HOFFERT
Chicago Theatrical Shoe Co.

"Everything for the Dancer"

TEACHERS: *RECITAL TIME is approaching! Let us help you make this recital time an outstanding one. The new trend is to* "use basic leotards and tights." *A little touch of* sequins, flowers, fringe *or* feathers *can produce the most glamorous costumes of them all! Your choice of* "13" *colors. We also match your costumes with* "13" *colors of ballets.*

"Dance Suppliers to the Stars"

WRITE FOR YOUR NEW FREE CATALOG • ALL ORDERS SHIPPED SAME DAY RECEIVED

HOLLYWOOD & WEST COAST HEADQUARTERS
6816 HOLLYWOOD BOULEVARD
HOLLYWOOD 28, CALIFORNIA

CHICAGO HEADQUARTERS
6 EAST LAKE ST.
CHICAGO, ILLINOIS

A. CHATILA & CO.
MANUFACTURER

Presents New 1961

WHIRL-A-WEVE

RECITAL FASHIONS

SEND FOR 1961 COLORED RECITAL CATALOG

WHOLESALE DIVISION
5719 — 18th Ave., Brooklyn 4, N. Y.

TAP DANCING

PART VI:

RHYTHM & TECHNIQUE

BY PAUL DRAPER

Last month's article attempted to explain that developing a good rhythmic sense is essential to good tap dancing.

Enough has been written about tap technique in these columns that no reader can fail to know at least what I consider it to be. A great deal has also been said about rhythm as a function of dancing, and as an entity in itself. Now, the effective combination of the two.

First a brief review of some important points concerning rhythm. It must be clearly understood that it is not the same thing as keeping time or having a good beat. Rock 'n' roll has a beat, and any decent orchestra playing it keeps time. Yet it is rhythmically more arid than the Sahara. Watch a certain pitiable TV show in which teenage couples are dancing. Most of them keep time with reasonable accuracy and appear to understand where the beat is. The lack of rhythmic imagination helps make the screen seem to be populated by barely revivified corpses. This lack will do the same for you, so let's avoid it. Rhythm consists of visual or aural patterns which live within the framework of the beat and the time. This fact must be consciously realized by any dancer who wishes to emerge from the ranks of mediocrity. Emerge!

Begin by listening to music which has a rhythmic pattern. Or by reading poetry and prose which has rhythmic patterns. How can you tell? I could make a list for you, but in this case I think empirical methods will be more valuable. Just listen and read. Try not to be misled by accepting an intriguing beat for a rhythmic pattern. Start with early Beethoven sonatas, many of the Shakespeare sonnets, the Modern Jazz Quartet, Peggy Lee, some Stravinsky, Andrew Marvell, Shelley and Shelley Mann. And legions more. And don't overlook painting—the eye can help the ear. Lassetta, El Greco, Van Gogh, Picasso and Klee. All these use rhythm. Listen, read, and look. If you really do, you should be able to develop an appreciation of the function of rhythm in art.

Thus armed and enriched, you should now be able to more fully understand the closing part of last month's article, which spoke of the combination of technique and rhythm.

In acquiring the technique of steps you

can practice just exercises, or you can combine steps with good rhythm, and then you have to dance. If not whole dances, then at least phrases long enough to make quite clear to yourself and an audience just what you are attempting. Suppose you begin with what is called soft shoe dancing. (Bear in mind that you are not creating a dance, which calls for a great deal more than we are discussing here—you are practicing the acquisition of tap dancing technique.)

Soft shoe generally is in medium-slow tempo and has a melody with plenty of open space. "Tea For Two" is the classic example. First decide on what sort of physical mood the music and the tradition of soft shoe seem to call for. It is a plastic and smooth movement. It travels. It extends without apparent effort. It stays close to the floor without great vertical change. It turns, quietly. Now think of what rhythmical patterns would best combine with the music and with that sort of movement. I think you will agree that eighth-note triplets and the doublet of a sixteenth and a dotted eighth make a good basis. You don't have to use these, but you must select a definite pattern and stick to it. The sound of triplets is made basically by step, shuffle, step, shuffle, etc., and that of the above doublet is made by slaps. With this in mind, make up a phrase of continuous rhythm without doing a step. When it satisfies you, make up a movement phrase of the same length. Now see if you can match the rhythm and the movement without distorting either. If, for instance, the large movement of a wing with a grand battement is how you would like to move, and the rhythm you have made up for that section is in eighth-note triplets, don't change the rhythm to sixteenth notes so that you can do the wing faster and more easily. Instead practice doing the wing more slowly till you can do it with the sound you had in mind. Or if you want to turn with a shuffle, pull-back, ball, toe, don't make it a cluster of five sounds just because that's how you learned it. Rather practice it deliberately in the rhythm of eighth-note triplets until you have mastered the step—instead of being mastered by it.

This same method applied to all sorts of music and dance ideas will help you acquire a fluent and sure technique beyond what any amount of classwork or step practice can do for you.

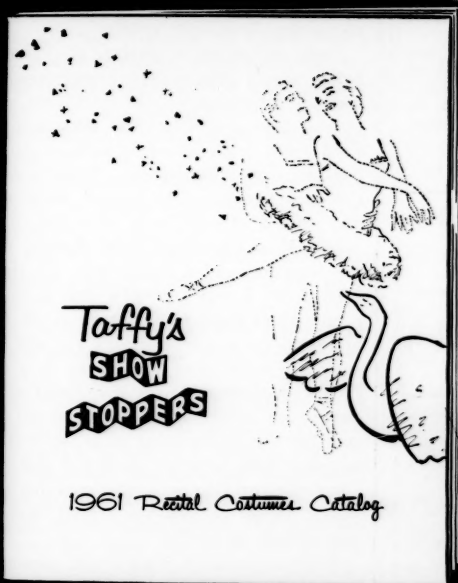
The late great cycling Campionissimo Fausto Coppi, when asked his advice on how to become a champion, said: "Simple. Ride a bicycle! Ride a bicycle! Ride a bicycle!" *END*

HEADQUARTERS FOR:
HATS - WIGS - FANS - CANES
PARASOLS — MAKE-UP - BALLOONS - HAWAIIAN ITEMS
NOVELTIES ETC.
Write for Catalogue #P1960.
"Please State Your Business"
GORDON NOVELTY CO., INC.
933 Broadway N. Y. 10, N. Y.

Send For Free Illustrated Circular
ACROBATIC Supplies
BOOKS, BELTS, Mats, Routines, Etc.
JAMES A. ROZANAS
10412 S. St. Louis Ave., Chicago 43, Ill.

ONLY **$3.50** PER MONTH for a 3 line ad, in our yearly listing of Dance Schools. 12 Time Contract only DANCE Magazine, 231 W. 58th St., N. Y. 19, N. Y.

YOU JUST DON'T KNOW HOW MUCH IS NEW UNTIL YOU'VE SEEN



TAFFY'S SHOW STOPPERS FOR 1961

TAFFY'S OF
CLEVELAND
138 OLD ARCADE
CLEVELAND, OHIO
DALLAS
6138 BERKSHIRE LANE
DALLAS, TEXAS

Write on your letterhead today for free catalog.

NEW!
DIFFERENT

"the italienne"

Stretch nylon . . . just one more of our exclusive designs.

WRITE TODAY!
Get complete details and our latest Catalog.

Hollywood DANCEWEAR CO.
6512 VAN NUYS BLVD. • VAN NUYS, CALIF.

KENN RECORDS

- Records
- Routines
- Sheet Music

KENN RECORDS: For the teacher who wants the unusual. Conceived and produced by KEN PHIFER, known by teachers everywhere for his clever ideas and routines for children's dancing — Send for Catalogue.

KENN RECORDS
155 Fieldcrest Drive, Pittsburgh 21, Pa.

CLASSIFIED

EXPERIENCED male teacher, choreographer. Ballet, Modern Jazz, Character. Desires position with school, college, or civic group. Beginners, intermediate, or advanced. Write Dance Mag. Box A-56, 231 W. 58th St., NYC.

CHOREOGRAPHER & Teacher: Past Exp. includes own studio for Dance arts. Currently engaged in line & stage presentations. Available for instruction at theatre, schools, colleges, & civic groups. Write Miriam Sage, Dance Mag. Box A-57, 231 W. 58th St., NYC.

FORMER SOLOIST OF AMSTERDAM OPERA BALLET with wide experience in Spanish, Oriental, Jazz & Tap as well as Classic Ballet, now managing own school in Amsterdam, desires to move to this country and seeks teaching position. Necessary papers, visa, etc. and passage already secured; needs only guaranteed position to enter country to start work. Salary open. Write: Dance Mag. Box A-58, 231 W. 58 St., NYC.

FOR SALE: Dance Studio, B'klyn. Kings Hwy Location. Long established. High net. Good terms. Dance Mag. Box A-54, 231 W. 58 St., NYC 19.

TUTU and MODEL T *(Cont'd from page 44)*

most needed. Gage advocates, too, at least a year of college (the amount she had) for "background" and to develop interests.

A dancer's individual qualities can be appreciated far better in the regional companies, Gage feels. With the more intimate contact it is possible to tell what type of dancer she is going to be. In this way she can start concentrating, even if she is destined only to teach. She has more time to develop, to build up to the classic roles and learn repertory. There is also less waste of time than in professional companies. At home in Birmingham she found that tight rehearsal schedules and shoestring budgets necessitate concentration, and that ballets were performed only when adequately rehearsed.

Birmingham citizens developed such a degree of taste and discrimination that when a professional ballet company on the city's concert series put on a poor performance, it was not asked to return the next year. Birmingham preferred its own. The civic company found all types of audiences on its tours, some made up of seasoned travelers to Europe who were thoroughly familiar with world ballet. During regional festivals the company was required to measure up to the standards of visiting New York critics.

Gage, an articulate partisan of regional ballet with a genuine and knowledgeable concern for its growth in intelligent, effective directions, views the allocation of Ford funds from an angle perhaps never considered by Balanchine. When asked the same question, he looked surprised and replied simply, "It is what they proposed. Most important is the dancer, not the teacher," added Balanchine. He then echoed Mr. Lowry's premise that in most communities there is no future at all for girls trained to dance. (Boys are still so scarce in ballet that their future is practically guaranteed.) Even if regional companies are available, they are no substitute for the professional stage, says Balanchine. Audiences are uncritical and the companies provide no opportunity for the young dancer to measure herself against established artists.

Every experiment, itself a test, needs to be tested at various intervals to ensure its realizing fullest potentials. This is a first testing. It is one step beyond the announcement of cast and synopsis of story. Questions raised may never be answered; no judgments have been attempted. It is too soon; it would be "too many words." Another look at the regional scholarship program, perhaps next year, would undoubtedly be desirable.

THE ORIGINAL FORD FIFTEEN

Fifteen students were invited to New York, two of them boys. Geographically, the group covers the East, South, and even West, although theoretically the West was left to the San Franciscans. Balletically, they are fifteen potential artists, some of whom may end up as ballet mammas, a few of whom may end up as artists. Personally, they are as diverse as America itself. Alphabetically, they are:

Karen Batizi, who began taking dancing lessons at the age of 4 in Ohio. For the past five years she has been with the Thomas Armour Ballet School in Miami, Fla., and performed with the Miami Ballet Company last year. She had already decided she wanted to come to New York (and her mother agreed, considering 16 a suitable age) when Balanchine offered her a regional scholarship, making it possible. Karen lives in a Catholic residence and appears to have had no trouble at all in adjusting to New York City Ballet teachers after studying with a Ballet Theatre dancer.

Now that Atlanta-trained **Anne Burton** has discovered that Northerners are just as warm as Southerners, though less effusive, she is beginning to sparkle again. At first, leaving home, baby sister, her senior class at high school, and Dorothy Alexander's careful guidance at the Atlanta School of Ballet proved a real emotional wrench. She has wanted to dance since the age of 3 when she first saw the Ballet Russe. At 6 she was permitted to enter the Atlanta School, where for ten years she has been nurtured technically, artistically, and humanistically by Miss Alexander. Although she had been dancing in the Atlanta Civic Ballet for four years, she felt she was not quite prepared to leave and was looking forward to one more year before taking off for New York. When she was offered a regional scholarship, she and her parents discussed pros and cons at length with Miss Alexander and finally decided the opportunity could not be turned down. Unable to transfer her school credits—she was only half a credit away from her diploma—she must take a full year's work at the Professional Children's School. Anne is a sensitive child and has been encouraged to express a gracious thoughtfulness. She will undoubtedly deepen in sensibility from this experience.

A mold unto herself is **Gage Bush.** Older than the other dancers and married, she brings to the group invaluable experience in regional ballet and an extra-

ordinary story of personal courage, only a small part of which can be told here.

Ballet was not considered suitable as a profession for a well-bred Southern daughter, but Gage's mother sent her to ballet school in a desperate effort to find an outlet for the child's excess energy. Gage loved it from the start and under Nancy Lum's teaching was ready to enter the first company of the Birmingham Civic Ballet when it was organized. Bucking both Southern and family traditions, Gage determined on a career in ballet. Then polio struck and the long, bitter battle between ballet and polio began.

With three muscles totally lost and others weakened, Gage was forced to find substitute muscles for all leg movements. In the case of one large, important muscle she needs a combination of several smaller ones. A physiotherapist attended classes with her until Gage learned to "break down" every movement in order to locate muscular support.

Her dancing necessarily restricted at first, Gage filled out her contract time with the Birmingham Civic Ballet by performing administrative and production chores. By the time she was ready to devote herself entirely to dancing, she was thoroughly experienced in all phases of regional ballet activity.

When Robert Joffrey saw her dance, he invited her to join his company for its summer season. Gage obtained a three-month leave from Birmingham to dance with the Joffrey company at New York City Center. A return engagement led to an audition for the New York City Ballet. Balanchine suggested she work at the school first and offered a regional scholarship to make it possible.

Delightedly Gage reveals how a different body placement is proving more comfortable for her and is giving her new strength and a better line. She wishes only that she could test these improvements in performance. Her work as a switchboard operator at the Fred Astaire Dance Studio prevents her from attending toe and adagio classes, but Gage believes in "knowing how to do full out what you're doing at the time."

If a career in dancing fails, **Kathleen Carlin** will turn to acting or art. Tiny, blonde, now 17, she began to dance at 9 but was put on point too soon and wasted her first years. Then Saturday classes with a very strict teacher destroyed her confidence. The Cecchetti method taught at the Philadelphia Ballet Guild's school necessitated further adjustment, until, after three years, Karen felt she was not getting anywhere and her interest in ballet flagged. However, she stayed in the Ballet Guild for the performing experience, and it was there that a "talent scout" from New York spotted her. After auditioning in New York, she was given a regional scholarship. Dance comes first, but if her small size proves too great a disadvantage and an acting opportunity turns up, she is prepared for that, too.

Ballet with a college degree was **Janie Ellis'** goal, but she left a four-year scholarship at Texas Christian University to come to New York. Her teachers in Scottsdale, Ariz.—Bob Lindgren and Sonia Tyven—first introduced her to the New York City Ballet years ago. They suggested she audition for a part in *The Nutcracker* when the company was on tour in California. Janie's family had planned a short vacation there but stayed six weeks when 11-year-old Janie made the company. Later Janie finished high school in three years and began studying at Texas Christian as a ballet major under David Preston. Once again she auditioned in a company class in California when the New York City Ballet was on tour, and she was offered a regional scholarship. She still hopes to get a college degree, but at the moment one class in Greek mythology at Hunter College replaces the full curriculum she was following in Texas. Janie's poise and outgoing nature bespeak the wide social interests of a co-ed college community and have led her to seek out friends in other young circles here in New York.

Fifteen-year-old **Suzanne Ficker** was fortunate in having both her mother and pianist sister come with her for her first trip out of Ohio. She hated dance class when she began lessons at the age of 8. She lived in the country and was considered such a tomboy that she was always given acrobatic roles in recitals—and she wanted a tutu like everyone else! She got one later, at age 12 and 14, when she danced in special programs with the Cincinnati Symphony Orchestra, and for the past two summers she has danced with the Cincinnati Summer Opera Company under Nelle Fisher. This required a very free style and character dancing. Diana Adams, one of the New York City Ballet dancers appointed by Balanchine to search out prospects for the regional scholarship program, saw Suzanne in class. And, after auditioning for Balanchine in New York, she was awarded a scholarship.

Portland, Maine, is near enough for

(Over)

RECITAL COSTUMES

all new for 1961,
in beautiful FULL COLOR

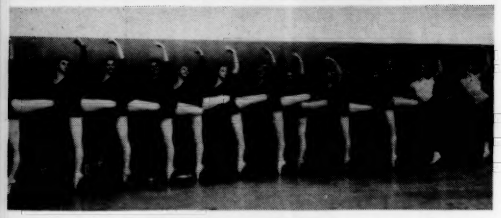
PALAT costumes once again, ready to serve you and your COSTUMING needs . . . in that manor of crafted QUALITY, and . . . assured dependability for DELIVERY.

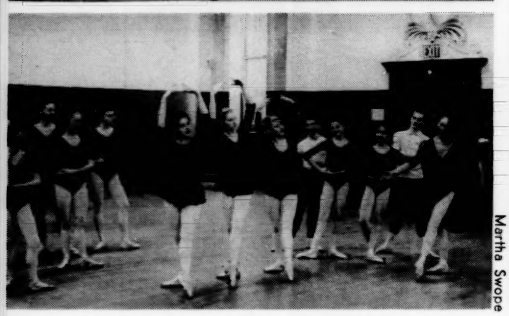
This year, be sure to be among the teachers . . . that so enjoyed this reputation, last season.

WRITE NOW . . .
for our new . . . 1961 CATALOG

FULL COLOR fantasy to the page that will bring . . . new translation to the DANCE.

Palat
COSTUMES
1072 CARNATION DRIVE • NEW MILFORD, N. J.





Martha Swope

Although the students are all shown in class together, the arrangements above were for picture-taking purposes. In reality the boys take separate men's classes, and the girls range from intermediate to professional. Everyone takes a 1½-hour daily technique class and a weekly adagio class, and the girls an additional 1½ hours of point twice a week. Leaping in top picture is Suzanne Ficker. Instructor, bottom right, Mme Felia Doubrovska.

Penelope Gates' mother to come to New York for a weekend. She was at the school the day after Thanksgiving and told of Penny's early love for ballet and what this meant to her and Mr. Gates. A balletomane, she began Penny's ballet training at the age of 4. Penny took piano lessons, too, and her father, from a musical family, hoped she would develop along those lines. When Penny was 13 she decided her real interest lay with ballet, but her love and feeling for music added immeasurably to her dance. Her father, satisfied at the way the two arts combined, fitted out a practice room in the basement of their home with a barre and record player. Penny supplemented her weekly lesson with daily practice on her own. Finally she began occasional trips to Boston to study with E. Virginia Williams at the New England School of Ballet. Participation in the regional ballet festival in Pennsylvania settled her career. Balanchine saw her there, and in Boston, and offered a scholarship. Although her parents had been hoping for at least junior-college education for Penny, they were willing to go along with the turn of events. Penny, a senior this year at the Professional Children's School, points out that she can always go to college next year if this year proves unfruitful.

Greek mythology ("There's a lot of it in ballet, you know") has a second recruit in **Ellen Gimpel,** who goes along with Janie Ellis to the evening class at Hunter College. She finished high school in June and had been dancing with the Chicago Opera Ballet for three years. She was on tour with it when Melissa Hayden, another New York City Ballet dancer delegated by Balanchine to recommend prospective scholarship winners, was guest artist. Up to the time of her first tour Ellen studied with Berenice Holmes; she then worked with Betty Gour. Ellen, along with Linda Willard, was mentioned by one of her colleagues for her ability to "think" her ballet—to analyze body movements. Janie and Ellen, who live at the Laura Spellman Residence Club, a Y.W. C.A. establishment where a number of the Ford students have rooms, had just seen a modern-dance performance there the other day and were enthusiastic but puzzled ("They didn't point their toes!" One girl "didn't project"). The two of them—bright, curious—represent a somewhat new and broader element in the ballet student.

Holding down half the male contingent doesn't phase 15-year-old **William Glassman,** perhaps because he was a scholarship student at the School of American Ballet during school vacations last year anyway. Leaving a new ranch house near Boston wasn't easy, but he and his mother keep an apartment in New York while his father keeps house in Canton. William studied tap and jazz dance first, then went on to ballet at the New England School of Ballet in Boston. Balanchine saw him during the Northeast Regional Festival. William, eager, animated, sporting a bright red cross-over necktie and pearl button—appeared perfectly at ease in the midst of a bevy of budding ballerinas and quite at home in New York.

"I am so happy because I want to see my country." Speaking carefully, black eyes sparkling under black brows and soft black hair, 14-year-old **Hilda Morales,** the baby of the group, described her reaction when she was awarded a regional scholarship on Nicholas Magallanes' recomendation. Born in New York but brought up in Puerto Rico, Hilda is also "very happy" at the School of American Ballet. She is the only Ford student not yet in an advanced or professional ballet class, and must gain proficiency in English before entering the Professional Children's School. Ana Garcia, one of her teachers in Puerto Rico, studied with Balanchine. Hilda had been working with her and with Gilda Navarra since the age of 9. She is living with an aunt and uncle now, and life in general, declares the dark, delighted, diminutive dancer, is "so beauti-ful."

Hilda's dream is **Mimi Paul's** diary. Just before Thanksgiving, Mimi was taken into the New York City Ballet. She was to be a company apprentice this fall and a full member next spring, but Mme Doubrovska recommended her for a company opening after seeing her dance with the Washington Ballet. (Mimi traveled to Washington each weekend to perform.) Balanchine agreed after observing her once more in class. In turn, Mimi credits Mme Doubrovska for the greatest help in proper body placement.

Mimi has studied ballet since she was 10—with Lisa Gardiner, Mary Day, and Frederic Franklin in Washington, for two months in Lausanne, Switzerland (her mother's home), and during a summer at the Royal Ballet School in London. She was uncertain whether she wished to complete her training in London or New York, so she arranged a trial week at the School of American Ballet. Deciding she was more in need of the stronger technique taught there than of the stress on arms and head she found at the Royal Ballet School, she was given a regional scholarship to continue.

Robert Rodham started ballet with Barbara Weisberger in Wilkes-Barre, Pa., when he was 16. Someone who saw him dancing the Charleston suggested he take it up. "Are you kidding?" Robert retorted. But now, at 22, he feels life began for him at 16.

Barbara Weisberger's Wilkes-Barre Ballet Theatre was "one big happy family," and before long Robert began choreographing, conducting rehearsals, and teaching ballroom, modern jazz, and intermediate ballet. Balanchine saw him dance at the Northeast Regional Festival and saw some of his choreographic work at the Northeast Festival Ballet Workshop. E. Virginia Williams saw him there, too, and suggested he spend the summer dancing with the New England Ballet Company and working in her class for boys

(Robert had been the lone boy in Wilkes-Barre).

Robert returns frequently to Wilkes-Barre to rehearse for performances, but much of his time in New York is taken up teaching ballroom dancing in a local studio.

Though Robert feels that having "a home, social life, and other interests" is desirable for the young ballet student in order to make "more of a person, a human being," out of him, he is equally sure it was time for him to come to New York, not only because he needed to develop his technique, but "back home I was working as a typical student; now I am working to develop the art within me."

Marti Sisk's tale is a Mohammed-and-the-mountain one. Her mother was a professional dancer, and for most of Marti's life her ballet training depended on her mother's success in bringing qualified teachers to Baton Rouge, Louisiana. The first to come was Tatiana Semenova, when Marti was 7. After four years, which included performances with the American Youth Ballet, Marti was again left teacherless. This lasted for two and a half years until Marti went to Europe and studied at the Munich State Opera Ballet. Nine months later she was back in Baton Rouge to continue her training with Phoebe Brantley. Then the Birmingham Civic Ballet came to Baton Rouge to organize the Baton Rouge Civic Ballet, and Marti crossed paths for the first time with Gage Bush. The Baton Rouge Civic Ballet Auxiliary gave Marti a $600 scholarship for summer study at the School of American Ballet. After finishing high school in Baton Rouge, Marti spent a second summer in New York and knew she wanted to remain. The school first gave her one of its own scholarships and then switched her to the regional program. No evening courses for Marti—"Life is an education," Ruthanna Boris told her. And ballet is Marti's concentration.

Caroline Todd's red hair sets the keynote for her. She is determined to succeed despite the fact she started off on the wrong foot by being put on toe the year she began ballet at the age of 4 in Savannah, Georgia. A move to Atlanta gave her three years with the Atlanta Civic Ballet before she received a regional scholarship. In 1958 she danced at Jacob's Pillow. Just 16, Caroline is a junior at the Professional Children's School and loves New York.

Linda Willard started acrobatic and tap in New Jersey when she was 4. Ballet had absolutely no appeal for her, although her mother insisted on it, until the Willards moved to Jacksonville, Fla. There Betty Ogilvie Linton awakened Linda's interest. Linda joined the Jacksonville Ballet Guild and for five years danced in theatre and concert performances. Balanchine saw her in the Southeast Regional Festival and in class. The Jacksonville Ballet Guild is described by one dance critic as "an enthusiastic group, performing on a high technical level—acrobatic, theatrical. Linda was always the best in the group." Linda graduated from high school last year and is now sharing an apartment with a former member of the Atlanta Civic Ballet.

•

One of the Ford Foundation students said, with a please-don't-quote-me plea, "Dancers bore me." These dancers don't.

•

Editorial note: As we go to press we learn that Linda Williard did not return to continue her scholarship after the Christmas holidays, during which time she got married. Gage Bush relinquished her scholarship to join the American Ballet Theatre as of January 1. Mimi Paul, as previously mentioned, joined New York City Ballet in November. We shall report on the progress of the remaining twelve of the original fifteen in the future.

Dress up your recital with...

Season after season, Maharam has dressed Broadway's smash musical hits. You too can have the exciting color of a Broadway production by using Maharam's costume fabrics, trimmings and accessories.

FABRICS BY MAHARAM

A limited number of our new 25th Costume Fabric Revue is now available to schools only. Address request on school stationery.

MAHARAM FABRIC CORPORATION

NEW YORK: 130 W. 46th St. • CHICAGO: 412-20 No. Orleans St. • LOS ANGELES: 1113 So. Los Angeles St.

HERBET **OFFERS A BRIGHT NEW LINE OF OF EXCITING FANCY COSTUMES FOR YOUR RECITAL.**

Delivered direct from our own factory with the assured speedy service you have always been able to depend upon.

FREE to TEACHERS
NEW 24 Page 1961
FULL COLOR
CATALOG

Distributors for
DANSKIN®
Full Fashioned
HELANCA
Stretch Nylon
LEOTARDS
AND TIGHTS

Largest Selection of records in U.S.A.
RUSSELL • STATLER
ARTTI • VELMO
KIMBO • CHOREO
• DANNY HOCTOR
• STEPPING TONE
• HEADLINER
• SHIPLEY

HERBET DANCEWEAR
1674 BROADWAY NEW YORK 19, N. Y.
Please Send Me **FREE** New 24 Page 1961 Color Catalog
NAME_____
ADDRESS_____
STATE_____ SCHOOL_____

REVIEWS *(Cont'd from page 19)*

For us, the Snow Scene is the visual, emotional, and musical climax of *The Nutcracker*. As the voices of the choir boys glide in and out of the melody, snow sifts down, and the dancers whirl on long diagonals or in swift concentric circles. The feeling is of shining isolation, as though the spectator were the central figure in a falling-snow paperweight.

In the two performances that we saw, Violette Verdy was the Sugar Plum Fairy. And her dancing did indeed have the quality of sugar—sparkling, crisp, and dainty. And fine actress that she is, when the boy told his tale of killing the Mouse King, she reacted to his every gesture, thus giving the interlude its full narrative potential.

In a lesser dancer, certain of Miss Verdy's movement traits, especially in the use of shoulders and head, would be mannerism. But her rare intelligence and keen musicianship transform these traits into piquant personal comment.

Some dancers grow steadily from season to season. Others, like Patricia Wilde, grow in spurts alternating with lapses.

This season, Miss Wilde seemed to be aiming for a stronger dramatic identification with her roles. At the outset, this had the effect of inhibiting her wonderfully confident dancing style—of making her earthbound. Sometimes she actually seemed to be communicating with an unseen presence, rather than with her partner.

As the season progressed, although the intrusion was still there, her dancing came back into focus. But how she will ultimately resolve the new dramatic challenge remains to be seen.

While Melissa Hayden's bravura in pure-dance roles is endlessly impressive, she sometimes does not approach the movement simply, but seems, instead, to be proving that she can surmount any technical obstacle. We find this disturbing, for it very subtly distorts the shape of the dance phrase.

But when the role has a dramatic base, Miss Hayden dances with honesty and deep sensitivity. Unforgettable were her expression of vague tenderness as she stared wide-eyed at the audience in *Afternoon of a Faun*, and her flailing fury in *Medea*.

It is an American custom, motivated by the eternal youth of movie stars, to deplore or conceal the advent of maturity. Forgetting the custom, we joyously celebrate the maturing of Jacques d'Amboise and the incipient maturity of Edward Vil-

lella and Arthur Mitchell.

In Mr. d'Amboise's case, it was signalled most clearly in the final moment—the scene of bereavement—of *Swan Lake*. There was a time that his grief was that of a very young man. He would kneel before the disappearing swan and shake his shoulders convulsively. Now he kneels immobile. It is a man's grief.

And Edward Villella is losing his "track meet" approach to a dance phrase —his boyish "now watch this one" quality. He is beginning to understand what dancing is about—that it is not a physical feat but a profound and beautiful human expression. The metamorphosis is thrilling to watch, for in Mr. Villella's case the potential is horizon-wide.

His understanding of the meaning of a dance phrase has been accompanied by a deepening dramatic comprehension. His portrayal of The Prodigal Son is almost on a level with Jerome Robbins' memorable one.

While for Jacques d'Amboise and Edward Villella, the process of growing up has meant the judicious use of restraint. For Arthur Mitchell it has meant an opening up. Now his warmth, his charm, and his sense of humor are beginning to shine through the elegant and disciplined technique.

Conrad Ludlow has been given several demanding roles — ones for which he is really not quite ready. Despite his eagerness and his engaging deference to his partners, he is beset by several fairly obvious technical faults, one of which is a consistent failure to point his feet. One wonders why Michael Lland and William Weslow, who are more experienced than Mr. Ludlow, have not been given comparable opportunities.

These dancers, along with Bill Carter, Richard Rapp, Anthony Blum, and Deni Lamont, herald what may well be a new era in the New York City Ballet — the era of strong male dancers. Not that the female contingent has become less distinctive. On the contrary, this season's many new additions to the corps are both attractive and poised.

One has the presentiment that the next five years will be fertile ones in Mr. Balanchine's "garden."

James Waring and Company
Fashion Institute of Technology
December 17, 1960

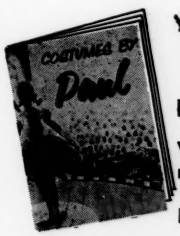
When Oscar Wilde observed that nothing becomes so quickly old-fashioned as

(Over)

Curtain Call Costumes, inc.
Box 583 — York, Penna.
Famous for Continuous Leadership in Ready Made Recital Costumes
Manufacturers & Designers

children's character
costumes

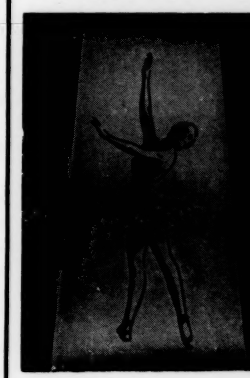
CREATED AND PRODUCED BY **Paul**



FREE! 16 pg. CATALOG

We stock over 250 styles, attractively made of satins, duvetynes, etc.
Individually boxed and shipped promptly!
Receive our illustrated catalog free
. . . write to: (on School Stationery)

COSTUMES BY PAUL • 561 BROADWAY • NEW YORK CITY 12, N. Y.



DANCE TEACHING AIDS
from Russell
- TAPCO TAPS • DANCE RECORDS
- PERSONAL OR BUSINESS STATIONERY
- BALLET PRACTICE BARRES
- DANCE ROUTINES

available now from
RUSSELL RECORDS, INC.
1403 Callens Road, Ventura, California P.O. Box 328
SEND FOR FREE CATALOGS AND TEACHER DISCOUNT PRICES

Lew Serbin DANCE ART CO. SINCE 1928
171 O'Farrell Street
San Francisco 2, Calif.

WORLD FAMED INTERNATIONAL THEATRICAL BAZAAR

NEW! by DANSKIN
NYLON LASTEX DANCE GIRDLE
Knit of Nylon Lastex to give girdle control and abdominal support. Specially designed to be invisible under leotards and bathing suits. Can also be worn as outer trunks.
ONLY **$2.95** SMALL-MED. and LARGE
COLORS: Black, Red, White, Pink.
DANCE SHOES • DANCE TOGS — ACCESSORIES
Fast, Dependable Mail Order Service. Catalog to Teachers only
Price plus 4% Calif. Tax PLUS 25¢ P.P. Incl. NO C.O.D. ORDERS

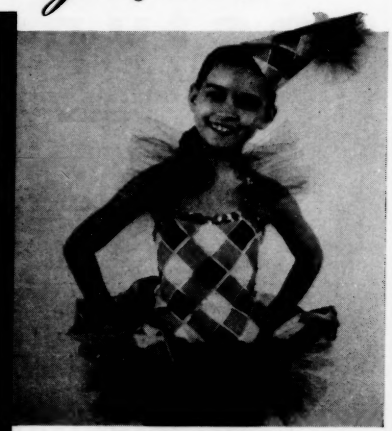
Name_____ Color____ Size____
Address_____
City_____ Zone____ State____

Loshin's / EVERYTHING FOR THE DANCE AND THE DANCER

NEW! from the pages of

Recital Magic® 1961

"PENTHOUSE SERENADE"
No. 521
Black and Silver Lame Leotard Front, Lined. White Lustretex Back. Black Sequin Trim. Black Nylon Net Poufs.
Child: $5.95
Adult: $6.50
Black Satin Top Hat: $1.25
Black DeLuxe Cane: $1.00
Black Stretch Gloves: $1.00 pr.



"CATHY THE CLOWN"
No. 535
Glo-Lite Purple, Cerise and Chartreuse Harlequin Satin Top Skirt and Lined Leotard Front. Matching Lustretex Back. Glo-Lite Cerise Nylon Net Skirts and Neck Ruffle. Silver Sequin Trim.
Child: $7.50
Adult: $7.95
Matching Hat: $1.25

TEACHERS: Only from Loshin's so fabulous a collection of beautifully-designed costumes to enhance your Spring Recitals! These are but two of our vast array, shown in glorious full color in the brand-new edition of "Recital Magic 1961" by Loshin's. Write on your letterhead today for a copy.

Loshin's
COSTUME CENTER
215 East 8th St.
Cincinnati 2, Ohio

FOR TOPNOTCH PERFORMANCE
MACK'S TAPS
QUALITY TAPS FOR OVER 50 YEARS
FRANKE MANUFACTURING CO.
2330 W. Fullerton Ave. Chicago 47, Ill.

The World's Finest
CASTANETS
HAND CARVED OF SELECTED GRENADILLA
Concert Grade from $25.00
Professional Grade $15.00
MARCUS GLODELL
Write for Brochure
143 Institute Road, Worcester 2, Mass.

Ben & Sally
619 West 54th Street New York 19, N. Y.
Write for FREE CATALOG Dept:D

DANCE FASHIONS, INC.
Teachers Write For Catalog
5911 West Lawrence Ave.
Chicago 30, Illinois

REVIEWS *(Cont'd)*

the avant-garde, he must have had James Waring in mind. Mr. Waring's world of trackless fantasy seemed, on this occasion, faded . . . despite a determined effort on the part of composers, scene designer, lighting director, and choreographer to find new visual events.

The basic problem lay in the movement approach (which is, after all, the essence of any dance concert). Rhythmically Mr. Waring is highly sensitive, and he has developed a similar awareness in his company (Valda Setterfield, Vincent Warren, Katherine Ramsay, and David Gordon). But the dance materials, while seemingly daring on the surface, were actually quite tentative. They were a profusion of beginnings that never developed into full statements or accrued to a climax.

While the dancers were engaged in their deadpan promenades, their arabesques piddling into finger-snaps and shoulder-shakes, their single jumps and sagging stances — lonely sounds were dropped around them. For the first work, called *Tableaux,* Terry Jennings created "Music for Strings," which relied on long, sustained single notes. For *Peripateia,* which lasted more than an hour, composer Richard Maxfield made a saxophone sound like a faulty outboard motor, a violin sound like an insect rubbing its back legs together. As for the piano, an enthusiast remarked to us the following day, "It was wonderful. David Tudor played the piano for a whole hour without once touching the keys."

On stage, the dancers met strong competition from designer George Brecht. The principal elements of his changing decor were a pliofilm curtain and a high white fence of wrinkled muslin sheeting. Behind the first, a character appeared intermittently, carrying a cluster of colored lights or standing on illuminated bricks or sweeping away confetti. Behind the sheeting, balloons floated upward; boots appeared upside-down; smoke wafted; and an unseen hand painted stripes slowly, one by one, then added graffiti. Although many of the effects were fascinating, their manner of presentation seemed grubby.

Of the dancers, Miss Setterfield has achieved a style of cool control. And in his balletic solo, Vincent Warren displayed an instinctive sense of form. Mr. Waring's own dancing, rigid in the upper body, leaden in the face, is not a happy experience.

Contemporary Dance Productions
92nd Street "Y"
December 18, 1960

Choreographers Norman Walker, Jack Moore, and Jeff Duncan offered a heartening vista of contemporary dance.

The influence of May O'Donnell — her use of symmetry and her predilection for bold gesture — could be traced in Norman Walker's *Baroque Concerto* (Vivaldi). And yet Mr. Walker is already hewing a path of his own. He is reaching for a deeper, more lyric dimension. In this particular work he created a dance bridge between the baroque music and a romantic, Rilke-mood.

In his *Variations from Day to Day* (Brahms), based upon the "Monday's child is fair of face" ditty, Walker set seven solos against a changing group. Here one was struck with his sense of the true meaning of abstraction — emotion revealed in its essence and not, as is too often thought, an essence deprived of emotion. Particularly beautiful were Mr. Walker's formal solo, and Cora Cahan's elegiac one.

Despite a piquant dance imagination, Jeff Duncan has tended to be a trifle precious. And there were overtones of preciosity in his *Outdoors Suite* (Douglas Moore), a drably costumed boys-and-girls idyll. But in his solo, *Terrestrial Figure* (Wallingford Riegger), Mr. Duncan made a statement of strength and dignity.

Like all works of dimension, *Terrestrial Figure* could be approached on two levels, the universal and the personal. From the first, it was a dance of evolution — of mankind struggling from apelike submission to human stature. On the other hand, it was the conflict between degradation and hope, with the dancer ultimately standing in a precarious balance, his arms offered forward.

The "condition humaine" also preoccupied Jack Moore in his strong group work, *Intaglios* (Skalkottas, Katz, Bregman). Structurally and emotionally, the work had an affinity with Anna Sokolow's *Rooms*. But it also had an understated vitality of its own. It began and ended with a group of figures seemingly seeking a mutual human warmth. Between these two poles were two solos and a duet — images of individual solitude and failure to contact . . . all of it ending with the group in a beelike cluster, with a lone person standing, one arm raised, like a protagonist in a Kokoschka painting.

Mr. Moore also repeated his duet, *Songs Remembered* (Berg), first done last summer at Connecticut College. It remains a poignant but somewhat pastel expression of young love. *END*

KALMO TEX-TILES, INC.

FABRICS • TRIMMINGS
RECITAL LEOTARDS
SKETCHES • PATTERNS
ACCESSORIES

Teachers—Write For Catalog
KALMO TEXTILES, INC.
123 W. 44TH ST., NEW YORK 36, N. Y.
JUDSON 2-5185

Routines By
BUSTER COOPER

CHOREO RECORDS

Recordings in
jazz barre
tap
jazz
modern
boogie
novelty

Send for brochure

CHOREO RECORDS Box 4952, Dallas, Tex

PLAN YOUR SHOW WITH A STAR COSTUME CATALOG ON HAND

New ideas in beautifully colored sketches with material swatches attached.

Only $3 Postpaid

This year, buy the best. Purchase your recital costumes from Star.

Star Costumers
145 West 45th Street, New York 36, N. Y.

IT PAYS TO BUY THE BEST . . . MAIL THIS ORDER FORM TODAY!

Star Costumers
145 West 45th St., New York 36, N. Y.

Here is my $3. Please rush your new 1961 Star Costume Catalog to me, postpaid.

Name_____

Address_____

City_____ State_____

BALLET DEPARTMENT
INDIANA UNIVERSITY SCHOOL OF MUSIC
Gilbert Reed
Instructor in Ballet
Formerly Solo Dancer, Metropolitan Opera Ballet; Pittsburgh Civic Light Opera; Ballet Russe de Monte Carlo; Ballet Alicia Alonso; Radio City Music Hall; and Jacob's Pillow Dance Festival.
This advertisement sponsored by Friends of Music Indiana University
Professional instruction in ballet combined with the opportunities afforded by one of the world's leading music schools and the cultural and educational advantages of a great center of higher learning.
• Opportunity to appear in ballet and opera performances.
• Scholarships available for qualified undergraduate and graduate students.
• Placement service available in professional and educational areas.
For Further Information Write:
Wilfred C. Bain, Dean, Indiana University School of Music
Bloomington, Indiana

FIRST ANNIVERSARY OF BALLROOM DANCE MAGAZINE

THE DOMINO!
Newest Novelty Dance!

FASHION AT THE MAYFAIR!

ADVENTURES OF A CRUISE-SHIP DANCE TEAM!

AND MUCH MORE! IN THE FEBRUARY ANNIVERSARY ISSUE

Don't miss another issue of
"America's only publication devoted exclusively to Ballroom Dancing!"

You can still order your subscription at the low Holiday rates!
First subscription: $2.50. Each additional one: ONLY $2.50!

BALLROOM DANCE MAGAZINE 231 W. 58th St. New York 19, N.Y.

_____1 Yr. $2.50 _____2 Yrs. $4.50 _____3 Yrs. $6.50

(Add $1 per year for postage outside Canada, U.S. & Possessions)

_____Payment Enclosed _____Bill Me _____Teacher

Name_____

Address_____

City_____ Zone_____ State_____

Each additional gift subscription (list on separate sheet) at **$2.05 each. Special Gift Card** will be sent in your name.

RUTH PAGE *(Cont'd from page 27)*

Paris and a summer residence in St. Tropez on the south coast of France. As soon as the word gets around that she has arrived on the Paris scene, she is besieged by artists, designers, composers and dancers who are anxious to work with and for her. A good part of her time abroad is consumed by meetings and discussions with them. Another part of the time is spent traveling — to see persons unable to come to Paris, and, even more important, to attend (and possibly be inspired by) theatre, opera and ballet festivals and performances where new and interesting works are being presented. (Last summer these included Massine's new ballets at Nervi; several Heinz Rosen works in Munich; some Strauss operettas in authentic Vienna settings; in West Berlin, Tatyana Gsovsky's *Romeo and Juliet*, and the premiere of *Paean*, to the electronic music of Remi Gassman, who composed the music for *Billy Sunday*, an early Ruth Page work; and in East Berlin, a performance of *Tales of Hoffman* staged by Walter Felsenstein, reputedly Europe's greatest director, who, it is said, can have 200 rehearsals if he needs them.)

Then settled at St. Tropez, and until she returns to this country in late summer, Miss Page continues to work three or four hours each day on the creation of her new repertoire for the next tour.

Auditions for replacement dancers for the Chicago Lyric Opera season are held immediately after Labor Day. Miss Page finds that corps girls generally stay on two or three seasons. "Ambition is one of our best American qualities, but the girls are sometimes almost too impatient to get ahead. Rather than remain in the corps, where they may be making good progress, they have — unless they quickly achieve soloist standing — in recent years tended to leave the profession. They either decide to go to college or get married and have babies." Reminiscing, Ruth Page recalled that this is in marked contrast to the days in Pavlova's company, where many of the English girls spent their entire careers in the corps and were delighted at the opportunity to do so.

The Chicago Opera Ballet has a corps of about twelve girls and ten boys, with eight or nine soloists, a dozen musicians under the capable direction of Neal Kayan, and various behind-the-scenes personnel. A total of over fifty people go on each tour.

A very friendly atmosphere prevails in this company. Perhaps this is because Ruth Page makes a special effort to util-

ize each dancer's talents. Granting that it is vital to have important guest stars, and she has had many of the world's foremost —Alicia Markova, Mia Slavenska, Marjorie Tallchief, George Skibine and John Kriza (in 1962 she will have the Royal Danish Ballet's Henning Kronstam) — here is a company director who also realizes how important it is to give younger dancers who show promise an opportunity to progress. The combination of world-famed names and talented newcomers is stimulating to audiences as well as to the dancers.

Early in October, rehearsals begin with the Chicago Lyric Opera, for which Miss Page continues to choreograph the required ballet or dance segments, using dancers from her own company, supplementing them when necessary. Following a three to four-week rehearsal period, and a seven-week opera season, the dancers have about a month free. Then a two-week ballet rehearsal period and they're off for three months or more of touring.

During Ruth Page's limited home life in Chicago, she manages some time to be a gracious and witty hostess. Her comfortable, cheerful apartment is a port of call for visiting artists from all fields—coinciding with her interest in people and her constant curiosity about knowing who's doing what, where and when. An especially constructed dance studio occupies a principal area in the apartment, enabling her to experiment with and develop new ideas "after office hours."

Fortunately Ruth Page's husband, Thomas Hart Fisher, has long been connected with the theatre even though his career as attorney has brought him much prominence. It was way back when he was directing and managing the Chicago Allied Arts Co., possibly the first experimental ballet company in this country, that he met the young lady he subsequently married.

Since then both have coordinated their social and professional lives with their joint interest in music, dance and theatre. In fact, while they were spending their honeymoon in Monte Carlo, the young bride was invited to join the Diaghilev Co. By mutual agreement, she stayed on a while to dance with the troupe while he returned to the U.S.

And in the years since then he has not only been sympathetic and lent a very solid helping hand, but he has remained foremost among his wife's most ardent admirers.

(More about Ruth Page and her multi-faceted career in a forthcoming issue).

After 2 Lessons

Your children will be able to join a production of

"The Sun and the Children"

"Summer" suite from "Les Quatre Saisons," a welcome answer to the problem of including young, inexperienced or new students into a recital.

MARLOS BALLET RECORDS

Write for folder

85-18 — 118th Street, Kew Gardens 15, N. Y.

WE URGE YOU TO DO NOTHING **UNTIL....**

you view our completely new recital catalogue . . . it will save you time and money! Write for your free copy today. We offer the finest in Dancewear, Ballet Slippers, Leotards . . . quality selections at the lowest prices.

TrepArt Theatrical
2615 N. Third Street,
Milwaukee 12, Wis.

A ONE STOP RECORD SERVICE

- Russell
- Stattler
- Choreo
- Velmo
- Kimbo
- Totten
- Artti
- Dance Aid
- Windsor
- Shann
- Shipley
- Selva-Ringle
- Stepping Tones
- Rainbow
- Hoctor-Dance Records

Headquarters for

FOOTWEAR • DANCEWEAR • FABRICS TRIMMING • ACCESSORIES

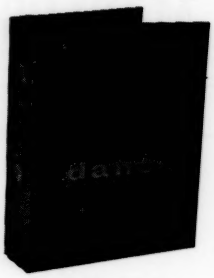
Fine brothers
727-729 South 4th Street
Philadelphia 47, Pennsylvania

- Fast and Efficient Service.
- Orders shipped within 24 hours.
- Large selection of quality fabrics, trimmings and accessories at value-packed lower than ever prices.

TEACHERS: *Write today on studio letterhead for our free illustrated catalog . . .*

THAT SPECIAL GIFT FOR THAT SPECIAL FRIEND

WHO SUBSCRIBES TO **DANCE MAGAZINE . . .**



THE DANCE MAGAZINE BINDER

Handsome, hard-covered binder in red simulated leather tooled in gold.
Holds a full year of DANCE MAGAZINE

ONLY $3.00

For yourself or your friends . . . the perfect way to preserve your DANCE Magazine as a source of beauty and reference for many years to come.

PLEASE RUSH ..... DANCE MAGAZINE BINDERS AT $3.00 EACH

(Add 25c postage for each order. NYC Residents: add 3% sales tax)
My check or money order in the amount of $_____ is enclosed.

Name_____

Address_____

City_____ Zone_____ State_____

DANCE MAGAZINE 231 W. 58 St. New York 19, N. Y.

Send me DANCEMAGAZINE

☐ NEW ☐ RENEWAL

For: ☐ 1 YEAR — $6.00
☐ 2 YEARS — $11.00 *(you save $1.00)*
☐ 3 YEARS — $15.00 *(you save $3.00)*
(Add $1.00 per year for South America and foreign)

☐ PAYMENT ENCLOSED ☐ BILL ME

☐ *Teacher* ☐ *Professional* ☐ *Student* ☐ *Patron of the arts*

Please Print

Name_____

Address_____

City_____ Zone_____ State_____

DANCE Magazine 231 W. 58 St. New York 19

LA FILLE *(Cont'd from page 47)*

imaginable. The gifted character dancer Yurek Shabelevski was Ballet Theatre's original Colin, but the role did not suit him particularly well, and he soon ceded it to Dimitri Romanoff. The first Alain (the butterfly-chasing suitor) was Alexis Mendez Kosloff, whose bouncing leaps and ingratiatingly stupid grin are still memorable. He was succeeded by Ian Gibson, whose elevation was even more breath-taking. Neither Edward Caton nor Simon Semenoff, as Mother Simone, penetrated beyond the obvious low comedy possibilities of the role. It remained for Fernand Nault, who took it over in 1953, to discover its subtleties and polish its amusing detail.

While the American Ballet Theatre was in Mexico City in 1942, Anton Dolin arranged an excerpt from its production of *La Fille mal Gardée*, with Baronova in the title-role, and incorporated it in the Spanish-language film, *Yolanda*.

In 1949, Nana Gollner danced Lise in the first televised performance of *Fille*, which was also the television début of the American Ballet Theatre. Janet Reed, Ruth Ann Koesun and Lupe Serrano have all brought their distinctive qualities to the leading role, but its finest interpreter, in the Ballet Theatre production, has been Alicia Alonso. Her Lise has wit, style, a flair for comedy enhanced by a superb sense of timing, and, of course, a nearly flawless technique to support it.

Early in 1960, Fernand Nault staged the most recent version of *La Fille mal Gardée* for Robert Joffrey's American Ballet Center company. Using the Hertel score, he based his production on that of Nijinska, incorporating much of the pantomimic action she had devised. The ensemble dances were entirely restaged, however, and he added two solo *variations* for the *premier danseur*. This version of *La Fille* was recently seen on a tour which extended all the way from Waltham, Massachusetts (where the première took place) to San Francisco. Ann Barzel saw it in Evanston, Illinois, and wrote in the *Chicago American:* ". . . *Fille mal Gardée* . . . was staged by Ballet Theatre's Fernand Nault and retains the charm of that company's version. Rochelle Zide in the title role was a smash hit both as comedienne and technician. Miss Zide, once of Ballet Russe, has always shown potentialities and this was the realization. [Jonathan] Watts danced the pleasant peasant who woos the maid. Paul Sutherland left the audience breathless when he bounded after butterflies as the slightly

daft son of a rich man."

At other performances, Gerald Arpino danced Colin, with Françoise Martinet as Mother Simone.

The qualities which have kept Dauberval's ballet alive for nearly two centuries —its sharply defined characters, its amusing situations, its delicious humour, and the ample opportunities it affords for brilliant dancing—have earned an enthusiastic reception for *La Fille mal Gardée* almost every time it has been produced in America. Its recurrent popularity in the United States furnishes substantial proof of its universal appeal.

END

ANLEN *(Cont'd from page 15)*

extension of the arabesque rather than curve them up. As the instructor tugged and poked, before our very eyes we could see several bodies take on lines that are unmistakably Bolshoi. The quality desired seems best described as one of flight. Great tautness was demanded in the torso, all extremities extended to the utmost, upward and open.

Away from the barre, the dancers were again asked for shoulder blades held firmly down, chest very open. Most of the dancers found that this concentration of strength put their balance in back of what they were used to, and that this tended to make them fall back. Actually the reasoning seems to be an effort to find and move from the center of the body rather than to make the spine serve as the center, with arms and legs working as appendages. The American dancers found pirouettes particularly difficult in the "Bolshoi" position, but Anlen demonstrated many multiple turns with a very solid stop before closing. One could conclude only that it was indeed possible, but only after careful and deliberate training.

There was some conjecture that the more open shoulders and chest may be easier to work with on the Russian stage, and certainly the large prosceniums and dramatic nature of the contemporary Russian ballet explains additional need for quality and expressiveness. Whatever the reasons, even in short contact it was possible to see that the Russians work toward a very deliberate interaction of muscles throughout the chest, neck, arms, fingers and torso that is much more elaborate than our own. And the difference in their center of balance is a subject of such grand proportions that it would surely

(Over)

SHOPPING GUIDE

Books:	Page
Ballroom Dance Magazine	62
British Ballet Org.	21
Chalif Publications	17
Dance Mart	20
Dance Notation	20
Music Publishers Holding Corp.	29
Tap Notation	17
N. Tsoukalas, Spanish Technique	16
Camps & Summer Study:	66,67
Classified:	54
Dance Routines:	
Danny Hoctor	17
Jay Dance Notation	17
Rozanas	53
Jack Stanly	10
Varady	17
Dance Footwear and Accessories:	
Advance Theatrical Co. (Leo's)	74
Baum's	18
Ben & Sally	60
Bonnie Prudden	25
Capezio	2
Chatila	52
Chicago Theatrical	52
Curtain Call Costumes, Inc.	59
Dance Fashion	60
Danskins	8
Fine	63
Herbet	58
Hinote	50
Hollywood Dancewear	54
Irene's	20
Kling's	27
La Ray	20
Loshin's	60
Mack's Taps	60
Maurice Dancewear	22
Palat Costumes	55
Paul's Costumes	59
Selva	73
Serbin	59
Spotlight	67
Star Costumes	61
Style Queen	20

	Page
Tigniere	67
Trep Art	63
Wolff—Fording	23
Fabrics:	
Advance Theatrical Co. (Leo's)	74
Algy	51
Associated	68
Baum's	18
Circle	67
Dazian's	7
Fine	63
Kalmo	61
Maharam	57
Samuelson	20
Kate Shea	20
Miscellaneous:	
Colorartex Inc.	27
DM Binder	64
DM Reprints	50
Frewman (Photographer)	11
Glodell (Castanets)	60
Gordon Novelty	53
Lanvin	9
Mitchell (Photographer)	15
Russian Tea Room	28
H. W. Shaw (Gifts and Prizes)	28
Subscription Coupon	64
Records and Record Players:	
Advance Theatrical Co. (Leo's)	74
Choreo Records	61
Dance Records (Danny Hoctor)	17
Kenn Records	54
Marlos Ballet Records	63
Rheem-Califone	23
Russell Records	59
Stanly Practice Records	10
Statler Records (H.B. Shaw)	20
Stepping Tones	22
School Listings:	70,71
Teacher Dance Organizations:	
American Society	29
Cecchetti Council	15
Chicago Nat'l Ass'n of D.M.	21
Dance Educators of America	21
National Academy of Ballet	13

CAMPS & SUMMER STUDY

Summer Study in
COLORADO SPRINGS
At The
COLORADO COLLEGE
SUMMER SESSION
June 19—August 11

Twenty-first Season of the
HANYA HOLM
Summer School of the Dance

Full Time Study in Dance and Related Subjects
Dance Production
8-Week Music School
Special Program in the Creative Arts
Cultural and Educational Events
Complete Schedule of Academic Subjects
Unexcelled Opportunities for Recreation
A few scholarships available

For further information write Director of Summer Session, Colorado College, Dept. R, Colorado Springs, Colorado.

PERRY-MANSFIELD
School of the Theatre and Dance
Steamboat Springs, Colorado
June 29-August 20
Contemporary Dance, Ballet, Composition, Jazz, Basic Movement, Ethnic, Children's Creative Dance, Music in Relation to Dance, Movement for the Actor, Acting Techniques—Stage Design and Lighting, Costuming. College Credits for B.B.A. at Stephens College.
THEATRE FESTIVAL July 28-Aug. 19
DANCE SEMINAR Aug. 21-26
Address Portia D. Mansfield
Nov.-May Box 4026, Carmel, Calif.

UNIVERSITY OF COLORADO
1961 Summer Session
June 19 — July 21
SHIRLEY RIRIE
For Beginning Teachers
June 19 — July 7
MERCE CUNNINGHAM
Modern Dance for Experienced Dancers
For information address:
Professor Elizabeth Abbott,
McKenna 30, Boulder, Colorado

WE'RE NOT A DANCING CAMP — But we have Dance Classes and a competent ballet teacher. If you want your daughter in an environment where the physical and the cultured blend WE ARE WORTH YOUR INVESTIGATION!
CAMP HIAWATHA for girls
Kezar Falls, Me.
Abraham Mandelstam, M.A.
40 W. 72nd St., N. Y. C. 23, N. Y.

JACOB'S PILLOW
Dance Festival and University of the Dance
Write for information to
TED SHAWN
Director
Box 87 Lee, Mass.

Albertine Summer Dance Workshop
SUMMER 1961 July 3—Aug. 19
For information write:
ALBERTINE MAXWELL
3325 West End Ave.
Nashville 5, Tenn.

BEAUPRÉ at Stockbridge, Mass.
65 girls 10-16
Prof. faculty. Individual program. 8 wk. season
DANCE: Ballet, Modern, Ethnic
DRAMA: Acting, Staging, improvisation
ART: Painting, sketching, ceramics
MUSIC: Instruments, Music Apprec.
Sports, filtered pool, regular attendance at Jacob's Pillow, Tanglewood.
Mr. & Mrs. Stanley D. North
2 Maher Ave., Greenwich, Conn.

University of Alberta **BANFF SCHOOL OF FINE ARTS**
in the heart of the Canadian Rockies
29th Summer June 19 - Sept. 9 Main Session July 3 - Aug. 12
OFFERING AN OUTSTANDING DANCE PROGRAM
including Classical Ballet, Character Dancing and Modern Jazz
SPECIAL TEACHERS' COURSE
STUDENTS' COURSES — BEGINNERS THROUGH ADVANCED
Finest instructors from Canada and the Royal Academy of Dancing, England.
Spacious classrooms and residential facilities
other courses in:
Music, Painting, Theatre Arts, Writing, Crafts, Photography, Modern Languages.
for calendar and further particulars write:
DIRECTOR, Banff School of Fine Arts, Banff, Canada.

ANLEN *(Cont'd)*

take a great deal of time to understand and explore.

After the class Leon Anlen talked briefly about himself and how he happened to be in America.

He explained that he was born in Lodz, Poland, in 1929. Shortly after the war he began studying dance with Felix Fibich, a character and ethnic dancer now an American citizen but then living in Warsaw. Before leaving Warsaw, Fibich arranged an audition for his young student with Leon Woizikowski, then choreographer at the Warsaw Opera, and Anlen was accepted into the corps de ballet in 1949.

Sent to Moscow to study in 1951, he returned to Warsaw in 1957 to work at the Opera. Not entirely happy there, he asked for a visa to explore dance in Paris, which was granted.

In Paris, Leon Anlen opened his own studio and was greeted enthusiastically by press and dancers. Christiane Vaussard, Madeleine Lafon and Yvette Chauviré, all ballerinas of the Paris Opera, came to him, and Vaussard's improvement particularly was noted by the critics. While in France Mr. Anlen also did some choreography, including a work for the Marquis de Cuevas company.

IN THE NEWS

Josenko

***CAMPUS NEWS:** Katherine Litz is visiting lecturer-choreographer for the Dance Division of the Univ. of Illinois for the spring semester. Miss Litz' duties include teaching choreography, advising students who are choreographing for performances, and performing her own dances.*

CAMPS & SUMMER STUDY

New London Connecticut

CONNECTICUT COLLEGE SCHOOL OF DANCE

"America's Center for Modern Dance"

1961 SESSION
JULY 10 - AUGUST 20

Write for Bulletin and Application

MT. PINNACLE DANCE CAMP
Hendersonville, N. C.
directed by
HILDEGARDE BENNETT
ROBERT BARNETT
VIRGINIA RICH BARNETT
Offering a Special Two Weeks
Dance Course
with regular Camp activities
JUNE 11th to 25th
A Vacation with a purpose in the Blue Ridge Mountains.
Write for Brochure:
1100 Crescent Ave., Atlanta 9, Ga.

WRITE FOR OUR SUMMER SCHEDULE OF TEACHING ASSEMBLIES IN OVER 100 TOWNS

Two day's work for $15.00

TOP FACULTY

Free Dance Records
Free Technique Records
Factory prices on Dance Supplies

CERTIFIED INSTRUCTORS & DANCERS GUILD
5333 Long Beach Blvd.
Long Beach 5, Calif.

RALPH A. TIGNIERE & SON
Jobbers to the Theatrical Trade
P. O. BOX 5002, CHARLOTTE 5, N. C.
DANCEWEAR • RHINESTONES
SPANGLES • NYLON NET • TROPHIES
Write for catalog—Free To Teachers & Schools

After two years in Paris, Leon Anlen unexpectedly ran into his first teacher, Felix Fibich. Anlen had met several Americans, including George Balanchine and Thomas DeGaetani of Juilliard, who had encouraged him to visit the United States.

Now Fibich urged him to come to the U.S. on a permanent visa under Fibich's sponsorship. Leon Anlen agreed, arriving in this country late November to take up permanent residence.

He has already taught guest classes at the June Taylor School, and has had invitations to teach in other major American cities.

He says: "I prefer to try to teach and choreograph here in New York, where most American dance activity centers. I am very curious and explorative by nature, and I feel the United States has much to teach me. Because you Americans are so alert and explorative, too, I hope we have much to give each other."

Of course, he says, in Russia the dancers are produced by a system so carefully planned and routined day after day, year after year, that the results are inevitably very different from the more varied and more adventurous background of American dancers. Perhaps in the interchange of ideas that already exists, the future of both will be affected. *END*

IN THE NEWS

***ANNIVERSARY:** Ballet Arts School, celebrating its 20th year in Carnegie Hall, presented Choreography "61," a Jan. 8 program at N.Y.'s School of Art and Design. Above, Dean Crane and Veronica Mlakar in "Pas de Deux," 1 of 2 Yeichi Nimura works. Also featured were Bhaskar & Co., Luis Olivares and Nila Amparo, and 2 ballets by Vladimir Dokoudovsky.*

FREE COLOR POSTERS FOR DANCING SCHOOLS

Pay attention! Smile! Point your toes!

Monthly, educational posters will help you get these and other messages across. They provide a gentle prod for students of all ages. And they're free . . . a service of Spotlight. Just mail the coupon.

Spotlight
DANCEWEAR

Mail to Spotlight Dancewear
177 S. High St.
Columbus, Ohio

☐ Please sign me up for the monthly posters, free to dancing instructors and schools.
☐ Please send me your new, 1961 costume catalog.

NAME_____
ADDRESS_____
CITY_____ STATE_____

CIRCLE
COSTUMES
FABRICS
TRIMMINGS
Circle ⊕ Fabrics
141 WEST 47TH STREET
NEW YORK 36, N. Y.
CI 7-2260
FREE CATALOGUES SENT TO SCHOOLS

ASSOCIATED FABRICS NEW 1961 COSTUME FABRIC CATALOG

It's Sealed, Stamped ... and Ready for You!

Just say the word and we'll send it along . . . the most exciting, original collection of fabric and accessory ideas in our history . . . delicious textures and delightful treatments, glowing colors and sprightly prints, everything you could dream of (and some you may have overlooked!) to fill your costume needs in the year ahead.

Make sure you get YOUR copy by just filling in and sending out the coupon below.

AS YOU ARE DEDICATED TO THE DANCE, WE ARE DEDICATED TO THE DANCE TEACHERS

☐ Send us your 1961 Costume Fabric Catalog (Dancing schools only)

☐ Send us full details on Patterns

Name_____

School_____

Street_____

City_____ Zone____ State_____

Date of Recital_____

ASSOCIATED FABRICS CORP.

Manufacturers and Converters

10 East 39th Street, New York 16, N. Y.

received ecstatically. **Nadia Nerina's** virtuosity was greatly admired, as was **Maryon Lane's** strong and beautiful technique. **David Blair, Donald MacLeary & Alexander Grant** were tremendously successful. **Brian Shaw,** always popular, increased his following, and **Graham Usher** was being discovered. **Annette Page,** in spite of not-always-straight knees, turned in beautiful perfs. in "Swan Lake" and "Sleeping Beauty." **Leslie Edwards & Stanley Holden** were much appreciated by a wider circle than usually notes those who are not jumping or turning. **Merle Park & Antoinette Sibley** took the public fancy, especially in their 1st perfs. as the fiancee in "Baiser." **Anya Linden** showed strong characterization both as Myrtha and as the betrothed in "Ondine." **Georgiana Parkinson** has lyric loveliness.

Ruth Page's Chicago Opera Ballet opened its 1961 season Jan. 9 in Rockford, Ill., with **Maria Tallchief** in "Camille," and with premieres of "The Bat" and "Concertino Pour Trois." Tallchief's career is having a new phase, that of dramatic dance, and she is tearing into it with the same energy, intelligence and musicality she gave to virtuosity. Her Camille was completely credible. **Kenneth Johnson** was excellent as Armand, and **Bentley Stone, Patricia Klekovic, Carol Flemming & Willard Gluck** were outstanding.

"The Bat," based on Strauss' "Fledermaus," has continental chic written all over it, from the Andre Delfau sets and costumes to the robustly farcical perfs. of **Sonia Arova, Milorad Miskovitch & Yvonne Mayier.** Chicagoans **Orrin Kayan, Charles Schick & Larry Long** were completely in step with the European stars and a match for them technically. Miss Mayier, new to America, is something of a find, blonde, pretty, and a virtuoso with real comedy talent. Miskovitch, with wonderful stage presence, has a flair for elegant spoofing. "Concertino Pour Trois," 15 mins. of light jazz by Marius Constant, serves Klekovic, Johnson & Kayan for some exciting dancing in a triangle situation which has some of Miss Page's best choreography. The Chicago co. is fortunate in its conductor, Neal Kayan.

SAN FRANCISCO AREA NEWS

The **Pacific Ballet,** 10-member co. formed by **Alan Howard,** performed at the U. of Washington, Seattle, Jan. 9 . . . **La Mariquita** began teaching a 4-week seminar at Stanford U. Jan. 11. She has been appearing regularly at the Pagliacci Playhouse . . . The **Welland Lathrop Dance School** in SF previewed new dance works and exhibited oils and prints Dec. 17 & 18 . . . **Ruth Beckford & Co.** to present primitive dance program in Santa Barbara in April, and will appear 2 nights in Aug. at U. of Calif. in Berkeley . . . **Shivaram** and **Louise Lightfoot** to be in Vancouver and Victoria for the summer, performing and teaching at **Kay Armstrong's** ballet studio. They recently toured to San Diego, Los Angeles and Santa Barbara. Their students were seen in a semester-end recital at the Academy of Asian Studies, SF, Dec. 29 . . . **Ballet Russe de Monte Carlo** added the Berkeley Community Theatre to its Bay Area schedule, Jan. 9, and were in SF Opera House Jan. 12-15. CLIFFORD GESSLER

SOUTHERN CALIFORNIA NOTES

Highlights of 1960: **Beatriz Monteil's** "Eva"; the success of **Los Flamencos** (a year's run) at **Hermosa Beach Insomniac;** "Alone with the Beating of My Heart," best dance synthesis produced at **UCLA** in 4 years; hilarious **USC** prod., "Jose Gringo"; **Stella Nakadate's** radiance as Cinderella in the **Gloria Newman** version; the trance-like quiet of "13 Ways of Looking at a Blackbird (USC); **Jon Angelo's** efforts to bring 200 dancers to Pilgrimage Theatre under ANTA aegis for a 7-event series, and that series' most creatively original work, **Valerie Silver's** "Dance Suite" to Rachmaninoff music.

Young dancers **Lynn Fields & Tom Saunders** in an exciting "Sylvia" pas de deux by **Wilson Morelli;** younger dancers **Donna Davis & Serge Brunet** in a "Grand Adagio" by **Jeanne Devereaux;** the thrilling out-of-retirement perfs. of **Barbara Lloyd** in **David Lichine's** "Violin Concerto," and of **Bella Lewitzky** in **John Butler's** "Turning Point" at Idyllwild . . . How teacher **Rozelle Frey** improvised a dance of thanks for roses presented at her recital.

Professionally, ballet reached a high point in **James A. Doolittle's** presentation of **Grand Kabuki, NYC Ballet** and **Royal Danish Ballet** in one season . . . Bon-bons of the year were the debut on **Kate Drain Lawson's ANTA Children's Theatre Festival** of **Burch Holtzman Dancers,** and the return to LA of **Noel Parenti.** LA trained and NYC polished, Parenti has shown himself our most satisfactory all-round dancer-actor . . . For good taste and balance of dance and theatre artristy, 1960 brought nothing more impressive than **Vicente Escudero & Co.**

Shows in the holiday spirit were presented by **Phyllis Moore, Kathryn Etienne, Brownee Brown, Jan Darian, Barbara Simonson, Mahri Coshover.** For the 1st time, Miss Coshover choreographed the annual Santa Monica Christmas Story . . . **Nana Gollner, Paul Petroff, Lola Montes** were among those attending opening of **Evelyn LeMone's** spacious new Ballet Center in Pasadena . . . **Al Ruiz** did choreography and direction for Long Beach Symphony's "Amahl and the Night Visitors" . . . **Raoul Appel** tried out his new package show, "Les Ambassadeurs," at Sawtelle Veterans Hosp. He will manage the Alaska-Iceland-Greenland tour.

Eva Lorraine's First California Ballet presented an impressive eve. of classic highlights at Pasadena Civic. Guest artist **Anthony Sweeney** partnered **Charthel Arthur** in "Spectre de la Rose" . . . **Edward Murray,** pupil of Mahri Coshover, selected by **Lew Christensen** for a **SF Ballet School** scholarship. **Bill Tarpey,** pupil of Valerie Silver and David Lichine, offered a scholarship at **School of American Ballet,** NYC . . . **Nina Coppola** danced her traditional New Year's "Blue Bird" in her new **Royal Academy of Fine Arts** studio in Albuquerque.

1961 got off to a good start with one major new work of rare beauty in UCLA's joint concert of moderns **Gloria Newman** and **Saida Gerrard** & co's. Miss Newman's "Of Winds and Time," proved an ideal blending of virtuoso modern technique (very much her own) with the exalted overtones of classic ballet. JOHN DOUGHERTY

HOLLYWOOD AND LAS VEGAS

Larry Maldonado, choreographer for **Barry Ashton** Prods., casting revues for Fla. and Puerto Rico. His dancers, **Marie Kalman, Denise Stephens, Mary Demos, Betty Mahaffey, Jerry Jackson, Forrest Bahruth, Val Damon, Vic Lawrence,** currently in "Holiday in Rio," in H'wood, SF and Vegas . . . **Sonia Shaw** completed choreography for Julia Films (Rome) "The World at Night," and is now re-staging Marlene Dietrich act . . . **Onna White** and asst. **Tom Panko** checked in at Warner Bros. for "Music Man" dances, which will use 40 dancers . . . **Jon Angelo,** currently in "King John" at Philosophical Research Society Aud., signed to do dances for "The World of Sholom Aleichem."

Ron Fletcher choreographing Fox's "Snow White and the Three Stooges," starring dancer-skater **Carol Heiss,** with **Marilyn Telfer** as dance-in. Fletcher using **Bill Blackburn, Gary Dailey, Ron Kinney, Bruce Jones, Leon McNabb, Eddie Briscoe, Kevin Tracey, Bill Turner, Eddie Grille, Bill Shea, Rudy Richards, Gail Mosher, Lisa Mitchell, Jill Porter, Ulla Stromstedt, Carolyn Tringle, Gloria Daggett, Pat Yeats, Pat Mathews, Maurice Frontiere, Joyce Lockwood, Karen Mann** in musical sequences . . . **Tom Hansen** has been in Washington, DC, for finishing touches on **Juliet Prowse's** dance no. at Inaugural Ball. Juliet was backed by Hugh Lambert Dancers. Miss Prowse 1st-danced Tom Hansen's "Come Dance With Me Cha Cha Cha" on an ABC-TV spec last year; the no, has been in great demand at W. Coast charity balls.

Marc Platt to direct and choreograph a filmed industrial show with dancers **Jerry Antes, Cass Jaeger, Fred Hansen, Carey Leverette, Paul Reese, Herman Boden. Bob Cole & Jean Goodall** assist . . . **Tony Charmoli's** Bobby Darrin spec for NBC-TV will feature **Roy Fitzell, Leona Irwin, Dolores Starr, Deon Robb, Alicia Krugg, Marie Roe, Phyllis Sues, Howard Krieger, Jack Dodd, Marc Wilder, Currie Pederson,** with **Dick Beard** assisting.

Hermes Pan, assisted by **Gino Malerba,** using **Alex Plasschaert, Jim Huntley, Bert May, Frank Radcliff, Buddy Bryan, Ron Dexter, Bea Busch, Carol Bryan, Becky Varno, Larri Thomas & Judy Bradshaw** on an NBC-TV "Hit Parade" spec starring Juliet Prowse . . . **Bill Chatham** choreographed a sequence on TV's "Peter Gunn" with dancers **Fred Hansen, Paul Reese, Gigi Verone, Carolyn Tyler, Alex Rodin, Roy Wilson, Alice Clift** . . . **Hal Belfar & Josephine Earl** to choreograph two Fox TV musicals in March.

LAS VEGAS

John Angelo choreographing and directing the New Frontier show . . . **Nick Castle** does Frankie Avalon's act at the Sands . . . **Maurice Baquet, Jean Lefevre, Ross Parker, Nicole Parent, Pamera Aystibm, Michael Kent** featured in "La Plume de Ma Tante" at Riviera . . . **Bonnie Hunt** staged and choreographed "The Frantic Forties."

At the Flamingo, **Barry Ashton's Flamingoettes,** featuring **Don Kirk,** kick their way through a prod. no. impersonating film stars . . . At the Dunes, the Jayne Mansfield-Mikey Hargitay show, "House of Love," was choreographed by **Ethel Martin** under **Jack Cole's** supervision. Jack Cole Dancers featured in show . . . The Johnny Mathis Show, choreographed by Hermes Pan, is at the Sahara. The featured **Hermes Pan Dancers** have just completed a tour of the Orient. ROY CLARK

(Cont'd on page 71)

DANCE SCHOOLS

ARIZONA

CATALINA SCHOOL OF DANCE
Ballet, Tap, Spanish, Hula
4044 North 1st Ave., Tucson

CALIFORNIA

ANNE LIEF BARLIN
Creative, Modern, Ballet, Performing groups, Children, Adults, Los Angeles NO 4-7652

BEVERLY HILLS ACADEMY of Music and Dance
Robert Rossellat — Ballet Director
Beginners thru professional — Academic Training
120 So. Doheny Dr. CR 6-4283, CR 6-9003

MICHAEL BRIGANTE DANCE STUDIO
Ballet - Toe - Spanish - Tap
4167 W. 3rd St., Los Angeles DU 8-8055

LE MONE BALLET CENTER
Character — Classic Ballet — Modern
Home of Pasadena Dance Theatre, Inc.
25 So. Sierra Madre Blvd. Pasadena
SY 2-0873 SY 7-4513

EVA LORRAINE (Mordkin) Classical Ballet
Director of the First Calif. Ballet Co.
18 W. Colorado, Pasadena
HO 9-8608, SY 3-4498

MORO-LANDIS DANCE CENTER
10960 Ventura Blvd.
North Hollywood POplar 6-3883

BARBARA PEYTON DANCE STUDIO
Ballet — Character — Jazz — Tap
336 No. Coast Blvd., Laguna Beach

JOSEPH RICKARD SCHOOL OF RUSSIAN BALLET
Home of So. Calif. Ballet Co.
Studio: 2520 W. 7th St.
Los Angeles DUnkirk 4-7328

SF CONSERVATORY OF BALLET & THEATRE ARTS
Beginner Thru Professional • Scholarship
U.S. Imigr. Approved for Foreigners
1638 Market St., San Francisco JO 7-3377

COLORADO

LILLIAN CUSHING SCHOOL OF DANCING
Maxine Williamson-Martha Carson-Assoc.
1429 Marion Street, Denver

CONNECTICUT

BALLET STUDIO OF STAMFORD — *Approved by S. Hurok World Famous Impresario Ballet for Beginners thru professionals*
Jeannette Lauret, Director
14 Suburban Ave., Stamford FI 8-9829

DISTRICT OF COLUMBIA

WASHINGTON SCHOOL OF BALLET
Mary Day, Director
3515 Wisconsin Ave., NW, Washington 16
Home of the Washington Ballet
EMerson 2-4462

FLORIDA

THOMAS ARMOUR — Ballet
2973 Coral Way, Miami HI 6-2523
8027 Biscayne Blvd., Miami PL 7-4843

IMPERIAL STUDIOS — *Cecchetti Method*
Member of Nat'l Academy of Ballet
Palm Beach Towers, Palm Beach
TEmple 2-4774

GEORGES-MILENOFF SCHOOL OF BALLET
Russian Technique
251 Palermo, Coral Gables Ph. HI 8-5462

FLORIDA (CONTINUED)

ROYAL SCHOOL OF DANCE
534 Chase Ave., Winter Park MI 7-3010
717 West Smith St., Orlando GA 2-6303

BEVERLY & BOB WILLIAMSON SCHOOL OF BALLET
334 Frisco Rd., Pensacola GL 5-0602

GEORGIA

THE ATLANTA SCHOOL OF BALLET
Under direction of Dorothy Alexander & Merrilee Smith
Home of the Atlanta Civic Ballet
3215 Cains Hill Pl., N. W., Atlanta 5
CEdar 7-7872

IDAHO

GOSSMANN ACADEMY of DANCE ARTS
Ballet, Tap, Acro, Baton, Ballroom
Sallye Gossmann, Dir., 1135 Syringa, Idaho Falls

ILLINOIS

ARMSTRONG-REED STUDIO
Bernadine Hayes, Director
Ballet - Tap - Character - Hula - Mod. Jazz
7004 N. Clark St., Chicago 26 Sh. 3-9289

ELLIS-DU BOULAY SCHOOL OF BALLET
Former Soloists, Sadler's Wells Ballet
20 E. Jackson Blvd., Chicago 4

GIORDANO DANCE STUDIO
Modern Jazz — Gus Giordano
Ballet Master — Ronald Colton
614 Davis St., Evanston

BETTY GOUR
Ballet — Character — Tap
Singers' Classes — Professional Classes
20 E. Jackson Blvd. Chicago 4

EDNA L. McRAE SCHOOL of the DANCE
410 South Michigan Ave., Chicago 5
WEbster 9-3772

NORTH SHORE ACADEMY of DANCE & THEATRE
Arts: *Veteran Approved*
1054 W. Wilson Ave., Chicago 40

RUTH PAGE
135 So. LaSalle St., Chicago

BENTLEY STONE-WALTER CAMRYN
School of Ballet
185 W. Madison St., Chicago 2

MARY VANDAS SCHOOL of DANCING
Ballet, Character, Tap. Studio Theatre
2248 E. 73rd St., Chicago 49

INDIANA

ACADEMY of BALLET & RELATED ARTS
Nadine Thornton, Artistic Director
527½ South Main, Elkhart
211 W. 10th, Michigan City

JORDAN COLLEGE of BUTLER UNIVERSITY
Baccalaureate Degrees
Complete Dance Dep't — Indianapolis 2

KANSAS

MIDWEST DANCE ASS'N SCHOOLS
Wichita MDA School of Dance, 3130 East Douglas Bettie McConachie School, 6740 S. B'way, Aline W. Rhodes, Dir. Wichita
MU 3039

LOUISIANA

LAURENT SCHOOL of DANCE
Ballet Tap, Acro, Ballroom,
Modern Jazz and Baton.
Beginners thru Teachers.
131 N. Pierce St., New Orleans

MASSACHUSETTS

MME. TATJANA BABOUSHKINA-VASILIAUSKAS
School of Ballet
126 Mass. Ave., Boston CO 7-9845

BARKER BALLET CENTER, DMA, DTCB, B.S. *in Dance.*
Also, Tap, Jazz, Ballroom, Hawaiian
274 Main St., Worcester 8 PL 7-6237

BOSTON CONSERVATORY of MUSIC
Dance Dept., Jan Veen, Director
Modern — Ballet — Composition — Style
Academics — B.F.A. Degree
26 Fenway, Boston

ALICIA LANGFORD BOSTON BALLET SCHOOL
Complete Classical Training
295 Huntington Ave. KE 6-4308

PRINCESS TATYANA OUROUSSOFF
Brookline Ballet School
2001 Beacon St., Brookline AS 7-5171

E. VIRGINIA WILLIAMS
New England School of Ballet
Complete Classical Ballet Training
American Jazz — Spanish
186 Massachusetts Ave., Boston CI 7-7927

MICHIGAN

SEVERO SCHOOL OF BALLET
Woodwar — Seven Mile Building
Detroit 3 TO 8-4065

MISSOURI

FLAUGH-LEWIS SCHOOL of DANCE
All Branches of The Dance
1111 E. 62nd St., Kansas City HI 7434

STANLEY HERBERTT BALLET ARTS ACADEMY
6362 Delmar Blvd.
St. Louis 30

MYLDRED LYONS STUDIO of the DANCE
Ballet—Tap — Acrobatic
RKO Missouri Theatre Bldg., Kansas City

NEW JERSEY

FIREHOUSE ART CENTER
Ballet *Grace Ziebarth*
187 Washington Ave., Coytesville

NEW JERSEY SCHOOL of BALLET
Official School of N.J. Ballet Co.
327 Main St., Orange OR 7-1045

NEW MEXICO

ROYAL ACADEMY OF FINE ARTS
Nina Coppola — Ballet Mistress
4003 Central Ave. N. E. Albuquerque

NEW YORK

JEAN ERDMAN THEATER OF DANCE
Daily technique classes. All levels.
Saturday Children's & Teenage workshops
110 West 14th St., N.Y.C. 11 CH 3-3880

JAY DANCE NOTATION
class or private lessons, home study course
Leticia Jay, 10 E. 85 St., NY 28 RH 4-7588

JOSEPH LEVINOFF
Int'l Dance School—Carnegie Hall;
Write: 610 W. 145 St., NYC 31

MODERN DANCE SCHOOL, YM & YWHA
Lexington Ave. & 92nd St., N.Y. 28
AT 9-2400

PROFESSIONAL CHILDREN'S SCHOOL
Est. 1914 Grades 1-12 Hours 10 AM-2 PM
132 West 60 St., N.Y. 23 Tel. JUdson 2-3116

NEW YORK (CONTINUED)

Just RHYTHM DANCE STUDIOS
Directors: Darrell Henline and Sylvia Levy
Jazz—Ballet—Toe—Tap—Acrobatics
145 Merrick Rd. —Massp. Pk. LI 1-3894
Also: Oakdale, Freeport.

UTAH DANCE & THEATRE WORKSHOP
and Cross-Country Tour
Utah State University — Logan, Utah
8 Weeks: Summer Study, Travel, Performance
Dance Supervision: Gertrude Shurr
Info: Call Evenings — Dr. R. D. Yocom
WA 4-8737

HELENE VEOLA
Spanish and Flamenco
234 West 56th Street, NYC *CO 5-1328*
By Appointment only.
RUTH WALTON SCHOOL of MODERN JAZZ & CHOREOGRAPHY
Complementary subjects including modern, tap, creative work. Courses by mail.
233 W. 99 St., NYC *MO 2-9062*

OHIO
MARIAN LACOUR — *Ballet and Modern Dance College Conservatory of Music, Cincinnati* *AV 1-7800*
ANNELIESE von OETTIGEN SCHOOL OF BALLET
Ballet— Character — Modern
2461 Madison Rd., Cincinnati 8, *EA 1-0311*
JOSEPHINE and HERMENE SCHWARZ
Ballet and Modern Dance
Memorial Hall, Dayton *BA 3-1542*

OKLAHOMA
ROBERT BELL SCHOOL of BALLET
Former Soloist "Original Ballet Russe"
3221 No. Classen Blvd., Oklahoma City

PENNSYLVANIA
PHILADELPHIA DANCE ACADEMY
Nadia Chilkovsky, Director
COLLEGE DEGREE, DANCE MAJOR — Modern, Ballet, Ethnic, Dance Comp., Improv., Eurythmics, Music, History, ACADEMICS — Source Materials, Labanotation, Kinesecology.
271 S. Van Pelt St., Phila. 3
Catalogue on request.

TENNESSEE
ALBERTINE SCHOOL of the DANCE
Nashville Ballet Society School
3325 West End Ave.
Nashville 5 *CYpress 8-3008*
JANE SHILLINGLAW
School of Ballet
1507 21st Ave. S., Nashville

TEXAS
THE EMMAMAE HORN DANCE STUDIOS
Classic Ballet—
"Encouraging Artistic Development"
2707 Sage Road, Houston 27 *SU 2-4610*

VIRGINIA
THE EMILIE BEARDEN SCHOOL of BALLET
349 Warwick Blvd.
Newport News, Virginia
SULLINS COLLEGE—SCHOOL OF BALLET
Combines Liberal Arts Education with Classical Ballet, A.F.A. Degree
Besa Sklarsky, Director
Bristol

WASHINGTON
MARGARET TAPPING SCHOOL of DANCE
Ballet, Tap, Acrobatic, Modern Jazz, Ballroom — 3216 East 45th Street, Seattle

CANADA
ELIZABETH LEESE STUDIO
Classical Ballet and Modern Dance
326 Victoria Ave., Westmount, Montreal

PORT-AU-PRINCE, HAITI
HAITIAN INSTITUTE of FOLKLORE & CLASSIC DANCE
Lavinia Williams, founder-teacher
Voodoo, Ballet, Tap, Ballroom, Teacher's Trng & "Haiti-Dance" Magazine Box 1221

(Cont'd from page 69)

DALLAS NEWS

Royal Ballet's Franklin White gave Dec. master classes at **Margo Dean Ballet School,** Fort Worth . . . Annual program of **Ballet Dept. of Texas Christian U.** dir. by **David Preston,** was Jan. 6 & 7 at Landreth Aud., Forth Worth. Program of 3 ballets, accompanied by TCU Symphony, were "Beggar's Flute," "Les Preludes" and "Shore Leave" . . . Dancers from the **Kingsbury Studio** performed Dec. 21 at Spring Valley Country Club . . . **Dallas Civic Ballet Society** performed Jan. 14 & 21 on youth concert series of Dallas Symph. Co. was seen in "Hoedown" by **Don Cranford;** "Norwegian Dance," choreographed by **Lorraine Cranford;** "Dances from Prince Igor," choreographed by **Edith James; Ann Etgen's** "Minuet from L'Arlesienne Suite" and 4 "Nutcracker" excerpts — Chinese Dance **(Helen Kingsbury),** Arabian Dance **(Mary Nick),** Reed Flutes (Don Cranford), and Waltz of the Flowers **(Nathalie Krassovska).** Soloists were Miss Krassovska, Miss Etgen, Mr. Cranford, **Nedra Carter, Jerry Bywaters, Margo Dean, Jerry Curry.**

Matt Mattox, here for **Texas Assn. Teachers of Dancing convention** Dec. 27-29 at Statler Hilton Hotel, taught modern jazz classes also at studios of **Toni Beck** and **Buster Cooper.** Other TATD conventions teachers: **Robert Lunnon, Bill Gary, Marjorie Duckett, Jim Clelland, Franc Perl, Margaret Powell, Marjorie Stubblefield.** TONI BECK

NEWS FROM FRANCE

Despite the 10-day delay caused by **late arrival** of Soviet choreographer **Vladimir Bourmeister,** plus threatened musicians' strike, the complete "Swan Lake" was presented as scheduled, Dec. 21, at the Paris Opera.

Choreographically, this version is the same as the one presented in 1956 by the Stanislavsky-Dantchenko Ballet at the Théâtre du Chatelet. While keeping the 2nd and part of the 4th act intact, it makes constructive mimetic revisions in the 3rd. Because of Dantchenko's influence, this version is probably the most dramatic done today. And under Bourmeister's careful tutelage, it enabled the Opera dancers to develop rarely used expressive gifts, at the same time challenging their technical resources.

For the premiere, **Josette Amiel** and **Peter Van Dijk** danced the leads. Mlle Amiel had a remarkable command of the role, and her intelligent, sensitive acting perfectly matched that of her partner. **Claude Bessy** and **Attilio Labis** succeeded these two exceptional interpreters. Although very handsome, they do not yet possess the needed style.

The sets by Dimitri Bouchène were uneven in inspiration and lacked originality.

During the Holidays, several well justified promotions were announced at the Opera. **Claire Motte** and **Jacqueline Rayet** were **made** "danseuses étoiles." **Christiane Bassi** is now "première danseuse."

Dec. 16 marked the debut of **Nina Vyroubova** as Princess Aurora in the Marquis de Cuevas Co. version of "Sleeping Beauty." There is no doubt that she is one of the finest interpreters of the role.

Maurice Béjart, currently ballet master at the Brussels Théâtre Royal de la Monnaie, was scheduled to present Webern's "Viennese Suite" and the Ravel "Bolero" on Jan. 10. **Janine Charrat** joins him for the Brecht-Weil "Seven Deadly Sins," Feb. 16. **André Leclair** is due to stage Shostakovitch's "Orchestral Suite," and **Milko Sparemblek** will do "Fugue."

The René Blum Prize has been given to **Regina Boury,** who performs Mme Ragueneau in Roland Petit's "Cyrano de Bergerac," and **Marie Yakimova,** former member of the **Jean Babilée Co.**
MARIE-FRANCOISE CHRISTOUT

LONDON DATELINES

Christmas ballet in London has a predictable pattern: "Cinderella" at Covent Garden, "The Nutcracker" at Festival Hall. This year the Covent Garden offering was entrusted to the **Royal Ballet's** 2nd co., the 1st being in No. America. Season opened Dec. 14 with **Fonteyn & Somes** — on home furlough, as it were — leading this first ever perf. by the 2nd co. Fonteyn was dancing better than in her immediate pre-American appearances here. While Somes still looks as noble as ever, his dancing seemed to require an amount of effort wildly disproportionate to its effectiveness. Best male dancing by far came from the quartet of Prince's Friends **(Alexander Bennett, Christopher Gable, Ian Hamilton, Robert Mead),** and these jet-age Bennos gave a fair indication of the remarkable male talent tucked away in this section of the Royal Ballet.

Later perfs. saw **Lynn Seymour** (making her debut as Cinderella), as well as **Svetlana Beriosova & Nadia Nerina** (courtesy of the trans-Atlantic shuttle the RB is going in for). Seymour's interpretation, stalwartly backed up by **Desmond Doyle's** assertive Prince, was poignantly characterized. Beriosova's excellent portrayal again proved the role suits her wonderfully. Nerina tended to overact but came into her own with the exultant bravura dancing of Act II. Both were partnered by **Bryan Ashbridge. Johaar Mosaval's** dancing of the Jester had nimble wit and mercurial brilliance.

Festival Ballet's "Nutcracker" enjoys the advantage of the complete Tchaikowsky score and some of the most charming scenery and costumes of the great Benois. It has the disadvantage of **David Lichine's** choreography which, while not entirely bad, is rarely as good as the **Ivanov** original. Lichine's prod., on the other hand, is excellent, and his handling of the children a constant joy. Indeed, it was one of the children (all from the **Arts Educational Schools),** tiny, 12-year-old **Mary Williams** as Clara, who unexpectedly established herself as the unofficial star. On Press night she did not receive a great deal of opposition from stars **Dianne Richards & Oleg Briansky.** Rest of the co. were dancing well, and the improvement in their ranks since the appointment of **Leon Woizikowsky** as a ballet master continues to be marked.

The expected appearances of **Vladimir Vassiliev & Ekaterina Maximova** unhappily did not materialize, but there was compensation in the hastily arranged visit of a Hungarian ballerina, **Zsuzsa Kun,** a charming dancer, the most interesting import we have had from Budapest. Well supported by **Vladimir Skouratoff,** she showed a breadth and grandeur that was immediately im-

pressive, and makes London look forward to her summer visit.

Royal Ballet repertoire was extended to include "Coppelia" (in which **Elizabeth Anderton** gave a highly intelligent, and **Doreen Wells** a downright enjoyable, portrayal of Swanilda) and "Swan Lake," chiefly notable for Nadia Nerina dancing her 1st post-Bolshoi Odette-Odile, and showing traces of a new and not entirely assimilated Russian style.

Main event at Covent Garden has been the London premiere, on Jan. 30, of **Kenneth MacMillan's** startling "The Invitation." This story of a girl's loss of innocence attracted vast publicity and interest. Far more strongly dramatic than anything MacMillan has essayed in the past, and in complete contrast to the staple Covent Garden diet of fairy tales, the ballet must be welcomed for its adventurousness in bringing Tudor-style dance-drama into the repertoire. Many critics felt it was MacMillan's finest work yet. I personally have reservations about its quality. The theme, I think, lacks maturity of approach, being somewhat unpleasant as a consequence, and while undoubtedly it contains long, brilliantly expressive passages, this hour-long work also has too many choreographic dull patches. The mixture of styles, with symbolism and realism rubbing shoulders, strikes me as unhappy.

About the actual perf. no one has reservations. Lynn Seymour, in the meatiest dance role since **Nora Kaye's** Hagar, gave a compelling portrait in depth as the adolescent girl. Desmond Doyle was admirable as the man who brings about her downfall, while Christopher Gable proved equally effective as the Young Cousin who courts her in innocence. **Anne Heaton** does her best with the part of a "dame fatale."

John Cranko has now left London to be Director of the Ballet in Stuttgart. It is understood that his plans will nevertheless permit him to do one work a year for the Royal Ballet . . . **Rowena Jackson** has been awarded the M.B.E. in the New Year's Honors List, for her services to New Zealand Ballet . . . Leningrad's **Kirov Ballet** opens at Covent Garden June 12. At the same time a Royal Ballet co. led by Fonteyn, will be appearing in Moscow and Leningrad. At this time another RB co. will be giving a season in the Far East, including Tokyo. CLIVE BARNES

NEWS FROM DENMARK

Greatest success of present **Royal Danish Ballet** season was scored by **Erik Bruhn** when, on Dec. 18, he appeared in **Roland Petit's** "Carmen." His interpretation of Don Jose (his 1st in Denmark) created a sensation and eclipsed the memory of **Flemming Flindt's** fine portrayal earlier this year. Bruhn, the unique danseur noble, gave a lesson in exciting and passionate dancing of great beauty and dramatic impact. He was admirably supported by **Kirsten Simone's** alluring Carmen . . . Bruhn also shared honors with **Marianne von Rosen** in a special TV version on New Year's Eve of Miss Rosen's "Helios." Supported by members of the **Scandinavian Ballet**, the 2 artists were the ideal couple in this strangely beautiful ballet which takes its theme from the Scandinavian bronze age. The co. plans a Danish season in March, following many engagements in Sweden.

Birger Bartholin's "The Shadow," premiered early in 1960 with no great success, was given at the Royal Theatre in a slightly altered and better rehearsed version. But once again it gave the impression of being an ambitious work in the grand style, but without the poetic sadness of the Anderson story. All this despite good perfs. by **Frank Schaufuss, Jorn Madsen & Mona Vangsaa** . . . Bartholin accepted an invitation to guest choreograph at the **Academia di Danza** in Rome. In his absence Bruhn and **Henning Kronstam** will teach at his Copenhagen studio . . . Kronstam and Kirsten Simone have been chosen by Petit for leads in his "Cyrano de Bergerac" this month at the Royal Theatre.

SVEN SORGENFREY

NEWS FROM LATIN AMERICA

ARGENTINA: A Group from the **Colon Opera Ballet** gave an open-air series at the Lake Theatre. Another Colon group (**Juana Martini, Mercedes Serrano, Wassil Tupin, Enrique Lommi**) danced "Swan Lake" and "Sylphides" excerpts in Rosario. A 3rd Colon contingent, headed by **Esmeralda Agoglia & Jose Neglia**, toured to Cordoba . . . **Otto Werberg's Teatro del Ballet** danced "The Eternal Circle," "Debussyana," "Old Vienna" and other works, in Rosario. FERNANDO EMERY

CUBA: A new classical co., **Ballet de Camara**, made its debut in Havana and is now touring provinces. Headed by **Menia Martinez & Eduardo Recalt**, it also has 2 promising dancers in **Maria Gonzalez & Crity Dominguez**. Cuban premiere of "The Stone Flower" pas de deux was on opening program of this co. which, like **Ballet de Cuba**, receives gov't subsidy. HERMANN WILHELM

CHILE: Annual Critics' Circle awards went to **Jose Limon & Co.** and the **Ballet de Arte Moderno**. Latter is touring in Concepcion . . . **Nat'l Ballet** is performing twice a week in the Tent Theatre.

HANS EHRMANN-EWART

Peru: **Kaye Mackinnon's Ballet Peruano**, in its only perf. this year, premiered "El Cid" (quite good) and "Rapsodia en Azul" (quite bad). Mackinnon's best work, "La Moza Mala," was also revived . . . The **Roger Fenonjois** co. was again successful at the reopening of the Teatro Segura. "Ballet Blanco," well danced by **Haydee Caycho, Esther Demaison & Fernando Ruiz**, was the eve's new work . . . At the same theatre a recital by **Diana Kane** and Costa Rican dancer **Julian Calderon** also was given. Calderon now directs the **Asociacion de Artistas Aficionados Ballet School**.

JULIO ESTREMADOYRO

NEWS FROM ITALY AND SPAIN

MILAN: An international array of choreographers participating in current ballet season at La Scala. **Alexandra Danilova & Frederic Franklin** have been here from the USA to stage "Coppelia." **Balanchine** has promised to pop in to see how his 3 ballets are faring in the repertoire. Yugoslav **Dimitri Parlic**, dir. of **Vienna Opera Ballet**, is rehearsing here, as is Italian ballet master **Giulio Perugini**, who is doing "Espana" (in collaboration with **Mariemma**), as well as opera ballets. **Vera Colombo** doing new dances for "La Forza del Destino." **Luciana Novaro** creating new choreography for the Scarlatti "Donne di Buon Umore." Ballet season opener was the **Prokofieff-Rodrigues** "Cinderella" (restaged by Perugini). **Carla Fracci** is the best Cinderella ever seen on the Italian stage. The Prince is **Mario Pistoni**, a danseur noble in the best Italian tradition.

MADRID: After years abroad, **Angel Pericet**, of the family noted for "classical Spanish," is back in Madrid and has organized a co. to perform here and abroad. Program, including works by Mariemma, is interesting for the care with which a rich variety of Spanish folklore is presented.

Ballet dancer **Diana Maggi**, formerly of Argentina, having a success in a play at the Alcazar Theatre with choreography by **Hector Zaraspe** . . . **Ana Maria Lazaro** presented a modern-classical program at the Zarzuela . . . **Pixie Bevan**, formerly of **London's Festival Ballet**, studying with **Karen Taft** before returning to her native Australia . . . **Juan Tena** and ballet group here from Barcelona for TV appearances . . . **Augustin Velazquez** has formed a new touring ballet . . . **Lolita Pedrosa**, with dancers **Alberto Portillo & Victoria Salceda**, on a lecture-demonstration tour, explaining Spanish dance to the Spaniards LUIGI GARIO

NEWS FROM GERMANY

December brought a number of fringe events . . . The Mannheim Nat'l Theatre has a new ballet master, **Heino Heiden**, back from Vancouver. His 1st program, though overlong, was well received and considered a promising start. Seen were the Britten-Rossini "Variations"; Stravinsky's "The Fairy's Kiss," Egk's "Danza" and the "Nutcracker" and "Don Quixote" pas de deux. Dancers: **Tana Harzberg, Hildegard Schaefer, Jennifer Lowe, Klaus Beelitz, Robert Jones, Harmut Kreutzberger, Dragutin Boldin** . . . In nearby Karlsruhe **Harald Kreutzberg** embarked on a new career as an actor, as the old man in Ionesco's "The Chairs" and, more successfully, in the purely pantomime "Act Without Words" by Becket.

At the Essen Folkwang Museum, **Jean Cebron** gave a highly praised program of dances without music, plus his fascinating electronic-sounds "Structure." His Klee-like movement patterns seem one of the most direct contacts modern dance has established with modern art . . . **Susana and Jose** have been immensely successful touring W. Germany in their version of "Carmen" . . . At Berlin's Titania Palace, 18 perfs. were given by a group headed by **Yvette Chauvire & Gert Reinholm**. Program was an odd mixture: **Tatyana Gsovsky's** ballet-slaughter of Beethoven's "Prometheus"; a mixed-relationships ballet for 2 couples by Frankfort dancer **Ivan Sertic**, danced to William Schuman's "Undertow"; a 3rd rate "Demoiselles de la Nuit," choreographed by **Boris Pilato**; plus classic pas de deux. It was a pity to see Chauvire in such depressing surroundings.

No reports so far on E. German tour of **Alicia Alonso's Ballet de Cuba** . . . Next **Int'l Summer Academy of Dance** has been announced for Cologne, instead of Krefeld. Dates are July 30-Aug. 15. Among those set are **Anton Dolin, Anna Sokolow, Nora Kiss, Viotor Gsovsky, Aurel M. Milloss.** HORST KOEGLER

created especially for the accomplished dancer

More and more — the Italien is the toe shoe preferred by advanced and professional dancers for its gentle, yet firm support, its wonderful sense of weight-less-ness* that gives barefoot sensitivity to your every step . . . unfettered flow to your dancing. For perfection in performance graduate to the Italien by Selva — the toe shoe that's bare-ly there. The feeling is fabulous! **weighs 1/3 less than most other toe shoes!*

COMMENDED BY THE CONSUMER SERVICE BUREAU OF PARENTS' MAGAZINE

Available at your nearby Selva agency or you may order by mail.

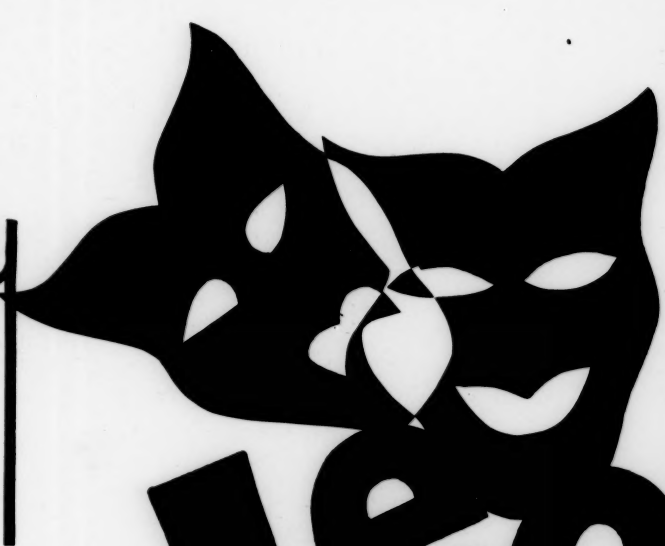
Selva and Sons **1607 Broadway, New York 19, N. Y.** *Balanced Design Dance Footwear, Costumes and Accessories*

EXCLUSIVE DISTRIBUTOR OF S & R RECORDS AND SHEET MUSIC

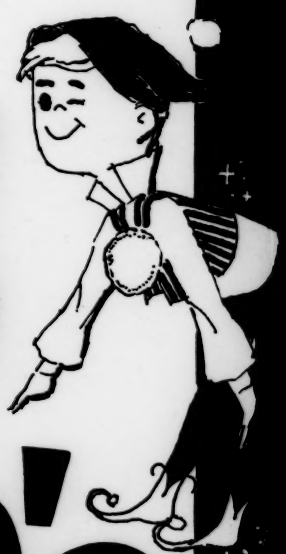
Having a Show?

FABRICS

by



Leo's



Teachers or Dance Schools only—

FABRICS by LEO:

is a by-word in and around Chicago — if you have not taken advantage of this newest department, do so today.

Having a show in 1961?

Did you receive Fabrics 1960?

If not write for it today.